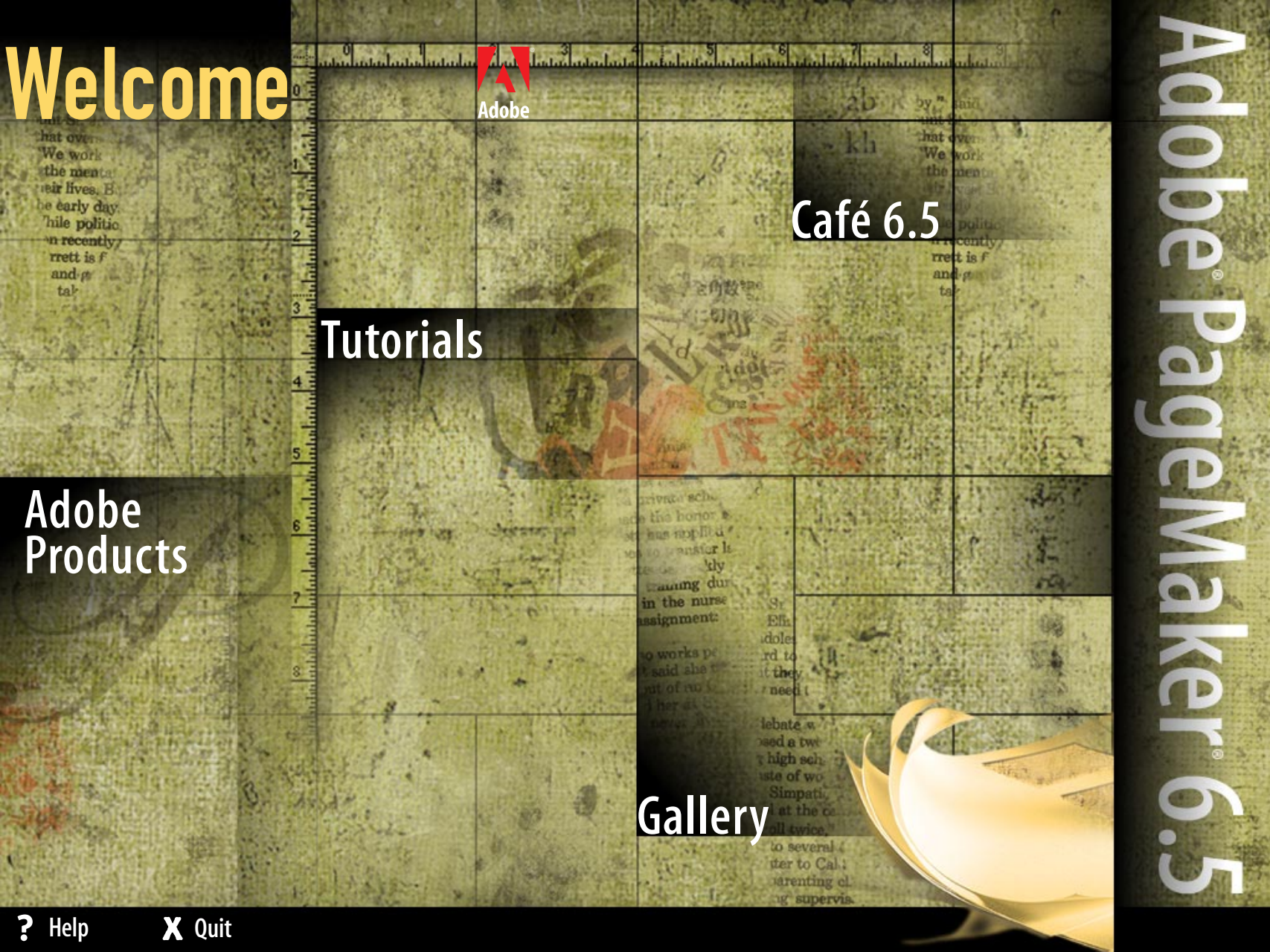
Welcome
Adobe
Café 6.5
Tutorials
Adobe Products
Gallery
Adobe® PageMaker® 6.5
? Help
X Quit

help

Cursors

As you move the cursor, you'll see the change to or . This means the cursor is over an active area of the screen, such as the title of a movie or a feature description. To see what's there, just click.

Navigating

To get around, use the buttons on the screen, not the keyboard shortcuts in Adobe Acrobat®. The pages of this PDF are not sequential. (In fact, their order is as unpredictable as the path you're likely to wander!)

Quitting

To quit:

On a Macintosh, press the Escape key, then press ⌘+Q.

Using Windows, press the Escape key, then press Alt+F4.

Trivia

It just wouldn't be any fun if all the active areas were marked with nice, clear titles, would it? So to keep things interesting, the "Lighter Fare" area is full of hidden quiz questions and fun facts about PageMaker. To find them, spend some more time "looking" with your cursor.

Content

At Café 6.5, information comes in two basic flavors:

Short (~30 second) movies and text descriptions that introduce the new features in PageMaker.

Long (~3 minute) movies that demonstrate new features and include printable step-by-step instructions. For a list of what's what, see the Index.

Go to Credits

Creative Direction Thom Feild Design Rick Mullarky Associate Designer Andrea Pinto Sound & Acrobat Production Scott Chesnut, Andy Commons Movie Production Alex Johnson Writing & Editing Sarah Berry Music & Audio Design B C Smith, CineVox, Seattle, Washington Photography Double Image Studio, Richmond, Virginia Project Management Jamie Jamison Cafe 6.5 Art Direction Assistance Kristin Zavorska Movie Narration Patti Lesser, Gregory Lyle-Newton Women's Hats (Electronic Design section) Ann de Vuono, Seattle, Washington Cafe 6.5 Customers Nicole C. Bloss, Michael Brush, Trina Dewey, Deborah Gassner, Ward Glass, Marina Gordon, Mr. Howe, Hakim Kamel, Kathleen Koeneman, Jeff Linn, Ed McKillop, Frost Pierson, Susan N. Takemoto, Mark Weeks, Lori D. Zentner Tutorial Design & Production Adobe User Education Testing Louise McNerney, Adobe Software Quality Assurance

Special Thanks Lee Aldridge, Jenna Ashley, John Berry, Lori Birtley, Paul Brainerd, Dail Bridges, Julie Brockmeyer, Russ Brown, Gail Blumberg, David Butler, Jonathan Caponi, Conrad Chavez, Linda Clarke, Herzl Goldin, Rick Gregory, Kelly Hawk, Karen Howe, Stephen Inoue, Julie Johnson, Kristen Kelln, Jack Kirstein, Lorsen Koo, Olav Martin Kvern, Dachen Kyaping, Steve McAdoo, Whitney McCleary, Stuart McHugh, Laura Michalek/Wrinkled Bohemia, Don Moore, Michele Palmer, Mike Peronto, Abbo Peterson, Carolyn Radcliffe, Bill Ronin, Ben Rotholtz, Laren Rusch, Roger Schoenecker, Steve Silverman, Scott Snibbe, Deb Thomas, Pam Treece, Laura Urban Perry, Ellen Wanless, Alan White, Dan Wilk, Daniel Wilson, Ellen Wixted, Karen Wold, Christine Yarrow, Keith Zentner

Cafe 6.5 is, in reality, bauhaus books & coffee in Seattle, Washington.

More Credits

This Adobe PDF file was composed and created entirely in PageMaker. How'd we do it? We imported images and some graphics from Adobe Photoshop® and Adobe Illustrator®, then used PageMaker to create all of the shaped graphics, type, and rules. Then we exported the final layout as a PDF file directly from PageMaker and used Acrobat Exchange™ to add hyperlinks. (Now you can do this directly within PageMaker 6.5) The movies—which we made in Adobe After Effects®—contain images of several publications. We created those images with PageMaker and Adobe ScreenReady™.

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Adobe

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Electronic Design
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- Acrobat–Overview
- JPEG/GIF conversion
- HTML import/export
- Hyperlinks

Plug-ins
- Save for Service Provider plug-in
- Grid Manager plug-in

Page Layout
- Adobe Type Manager® (ATM®) 4.0
- Automatic page layout adjustment
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AUTOMATIC PAGE LAYOUT ADJUSTMENT

FRAMES

LAYERS

MULTIPLE MASTER PAGES

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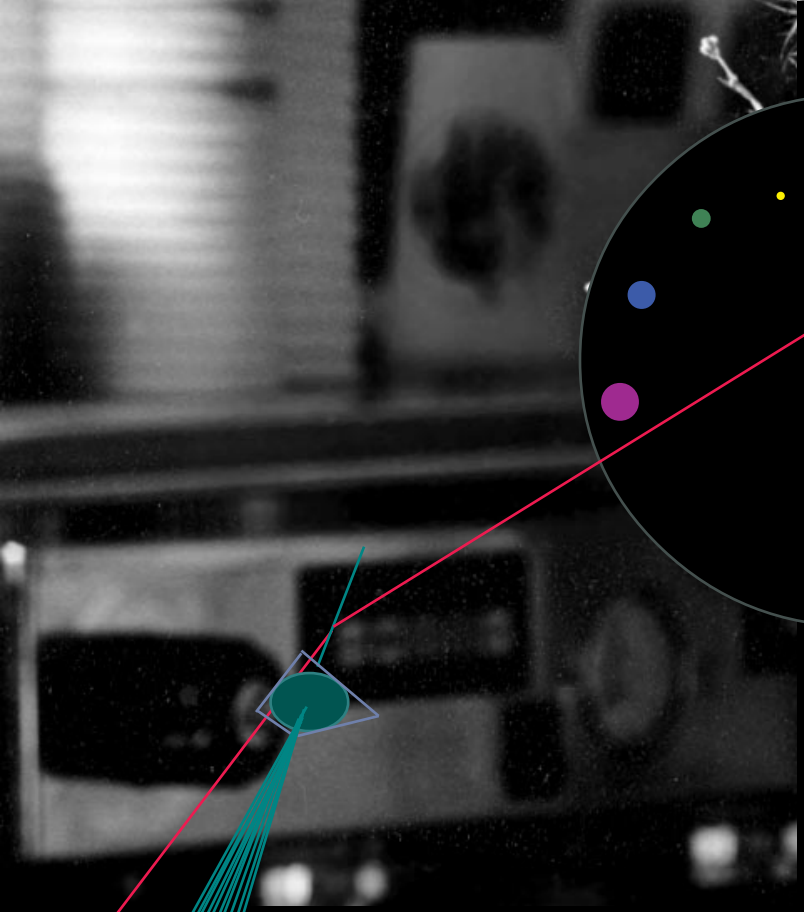
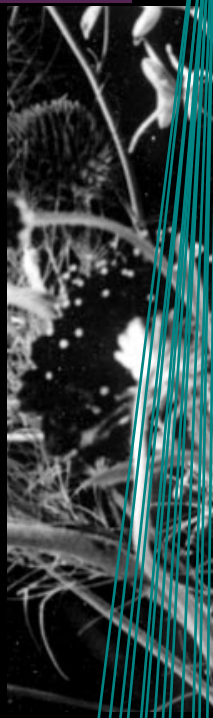
From
high-resolution
print
images
to
Web-compatible
JPEG and
GIF files.
Instant, behind-the-scene conversion for single graphics or whole documents when you drag and drop, save, or export to HTML.
Very easy.
VERY COOL.
Graphic
scene



High-wire Acrobatics

No more juggling print and on-screen colors. Publications and PDFs are perfectly balanced thanks to RGB optimizing in PageMaker.



Create and test links in PageMaker that catapult you from page to page. Or drop onto the Web and drag links from there.

Acrobat rolls them all
—unscathed—
into your PDF.

Imagine distilling the graphical essence of your PageMaker file

and whisking it off

on disk, over e-mail, or through your Web site to colleagues and clients worldwide.

Now imagine them seeing and printing your work

—absolutely intact—

on any platform, even though they don't have the fonts or images you used.

If the Acrobat basics built into PageMaker can do all that, just imagine what Acrobat 3.0 can do!

THE ESSENTIAL Acrobat

WEBWEAVE
Converting print designs to web pages just doesn't get any easier.
Grab any PageMaker design element.
Drag it into PageMill or SiteMill.
Drop it.
You're done.
Dig?

groove ON A Gallery OF Effects

All

Gallery Effects filters in the box.

Running

10-20

Times

Faster.

Service Provider IN SYNC

Midnight.

Phone call.

The service bureau.

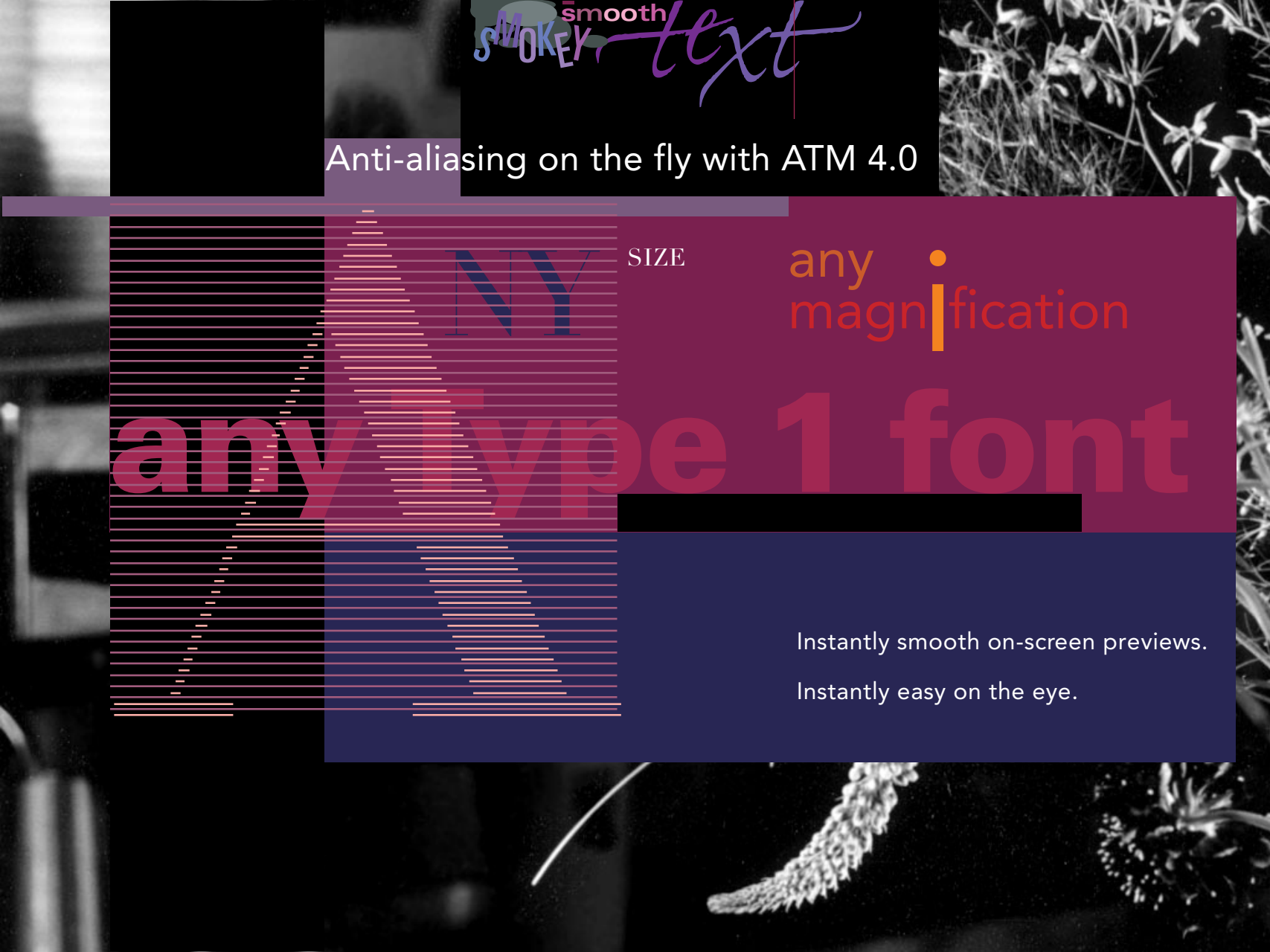
“We’re missing two TIFFs.”

Save for Service Provider:

The plug-in that keeps
track of fonts, graphics,
publications
–the works–
in one complete package
for hand-off.

Ideal, effortless accord.

Oh yeah.


smooth
SMOKEY text
Anti-aliasing on the fly with ATM 4.0
NY
SIZE
any
magnification
anyType 1 font
Instantly smooth on-screen previews.
Instantly easy on the eye.

Bring native Adobe Illustrator art directly into PageMaker.

NO EPS REQUIRED.

Shorter production cycles.

Fewer files to manage.

All, in all, a lot less

JIVE.

Adobe Illustrator Straight Up

Before
Now
Stark
Black
Dull
Pi
zz
az
SHAZZ
Jazz
Tables.
Now showing in color.
BLUES ON THE table

The New Grid Manager

PRECISELY GRIDS

Stores the guides and grids you so painstakingly defined.

(Or swipes them from someone else.)

Apply them as-is or tweaked.

Instant precision—

on any page,

any range,

any master—

every time.

Windows
OPEN.

RIGHT
ON THE
BUTTON

R I G H T M O U S E B U T T O N

Click anywhere

Now.

LOOK.

The ideal menu

M A T E R I A L I Z E S

at your fingertips.

Come on in.
CAFÉ
6.5
Catch up.
We saved your regular table.
bienvenue
welcome
ようこそ
willkommen
Adobe
Home
Help
CLICK ANYWHERE TO CONTINUE.

Print Design

ELECTRONIC design

LIGHTER FARE

Features à la Carte

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ELECTRONIC
design
WEB WEAVE
High-wire
Acrobatics
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Service Provider IN SYNC
PRECISION FRAMES FOR TOTAL NEATNIKS
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Café
GET RADICAL The Layout will ad-just

groove ON A Gallery OF Effects

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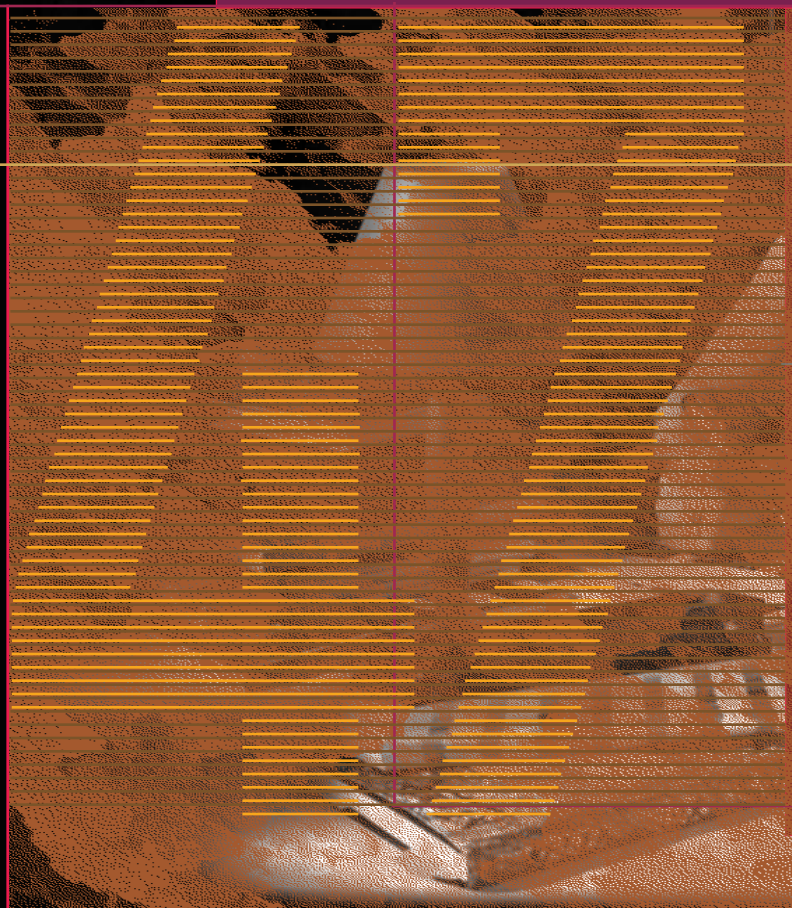

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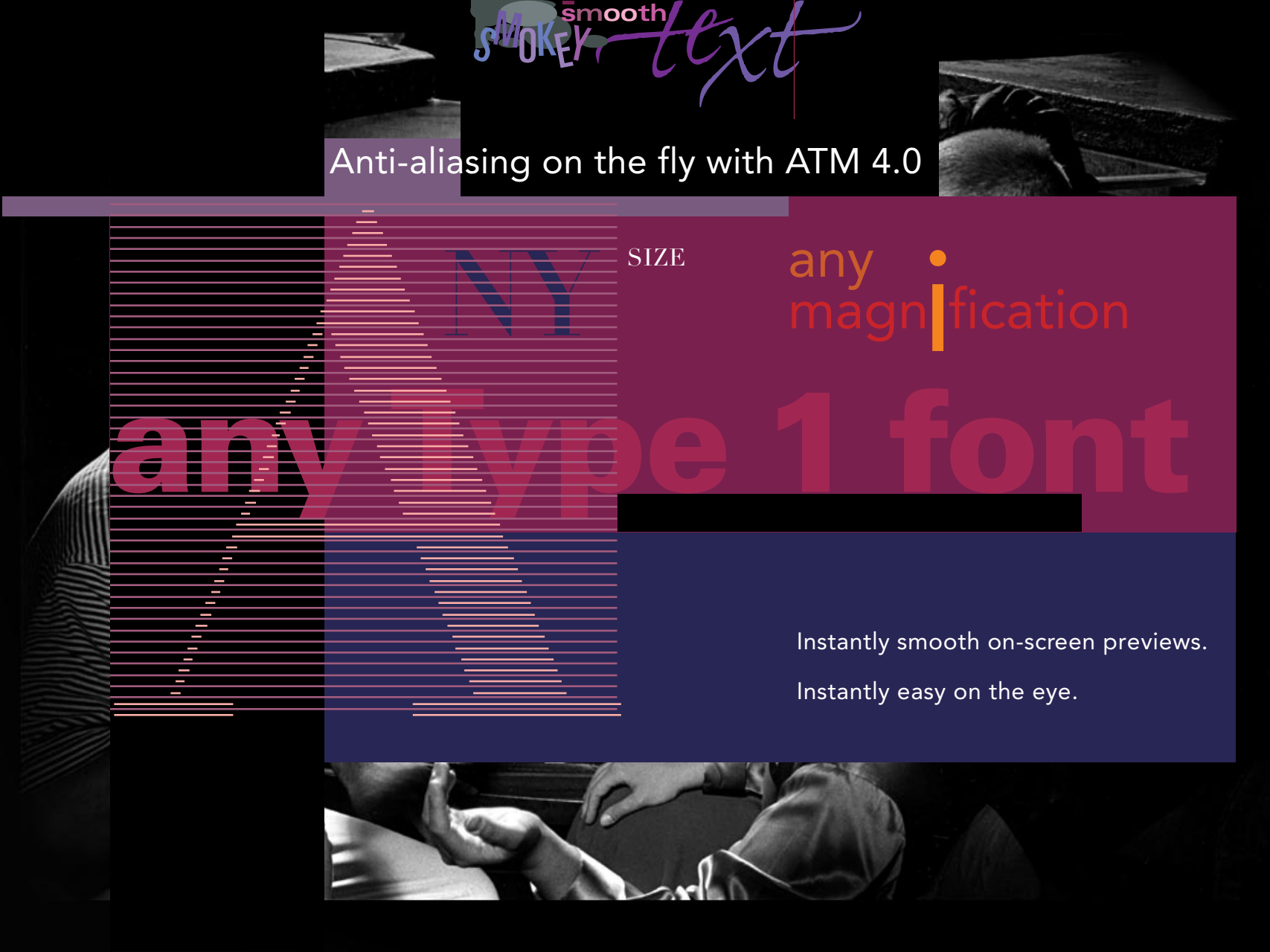
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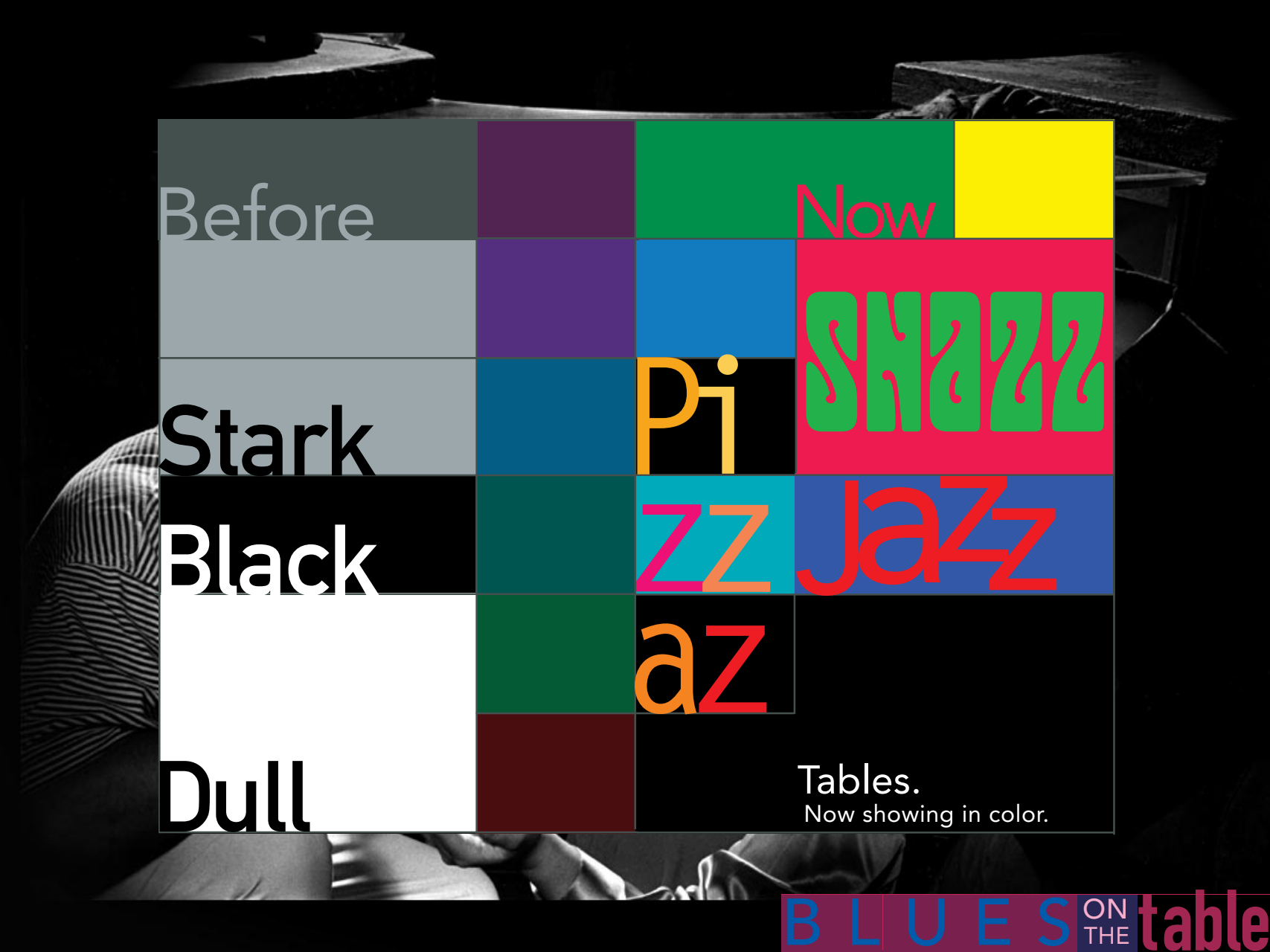
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Click anywhere

Now.

LOOK.

The ideal menu

M A T E R I A L I Z E S

at your fingertips.

LIGHTER FARE

Home Help Index Café

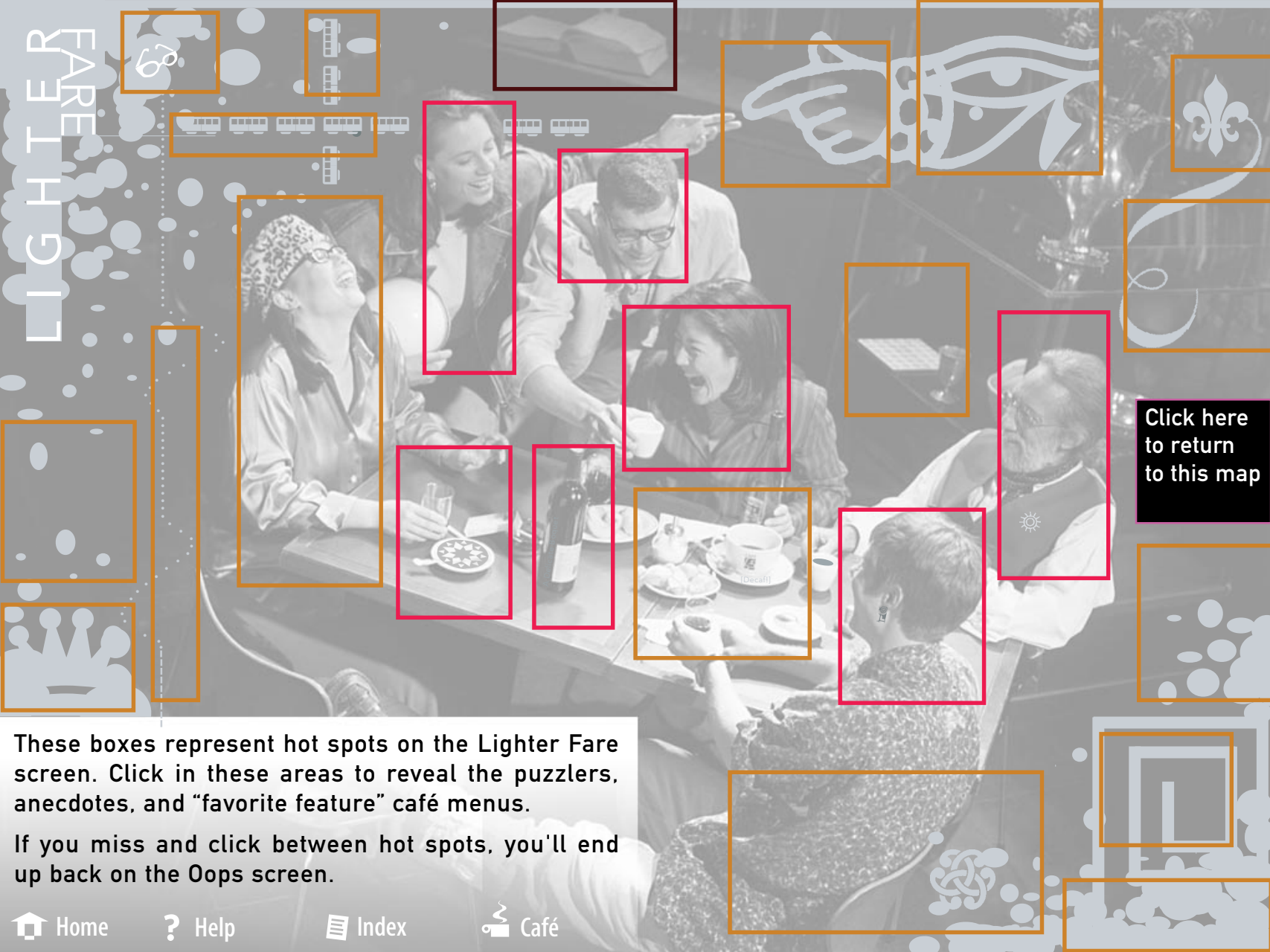
Oops . . .

To reveal the puzzlers, anecdotes, and "favorite feature" café menus, click the hot spots on the screen.

(You can tell you're over one when the cursor changes from to or .)

Continue exploring

Show hot spot map



Click here to return to this map

These boxes represent hot spots on the Lighter Fare screen. Click in these areas to reveal the puzzlers, anecdotes, and “favorite feature” café menus.

If you miss and click between hot spots, you'll end up back on the Oops screen.

Jenna Ashley

Art Director, *Adobe Magazine*

Appetizer

Frames and irregular polygons: Use some funky shape as a copy frame and forget about managing text standoffs from hell.

Main Course

The on-line smorgasbord: Acrobat support, hyperlinks, the RGB print model...perfect for doing our on-line magazine.

Dessert

Create a new folder in the "Save As" dialog box. A major timesaver.

LAREN RUSCH

Senior Designer • Adobe Creative Services

APERITIVO

Document-wide layers: Ideal for putting instructions to the printer right within the context of my file.

PRINCIPIO

Tabbed palettes: Switch from styles to colors or from layers to master pages just like that. Cha cha cha.

ENSALADA

Auto layout adjustment: Tossing around different design ideas is a whole lot quicker. . . and more fun!

Susan Bari

Art Director, Adobe User Education

Antipasti

FRAMES. *The perfect jump-start for on-screen work. I use frames to lay out designs that fit the screen long before the content is done.*

Specialità di Casa

LAYERS. *Ideal for our multi-language pieces. One layer per translation. Turn it on and –presto!– same design, same file, new content.*

Dolci

AUTO-ADJUST LAYOUT. *Text reflows. All the graphics adjust. Makes converting our tutorials from print to Web-based designs a piece of cake.*

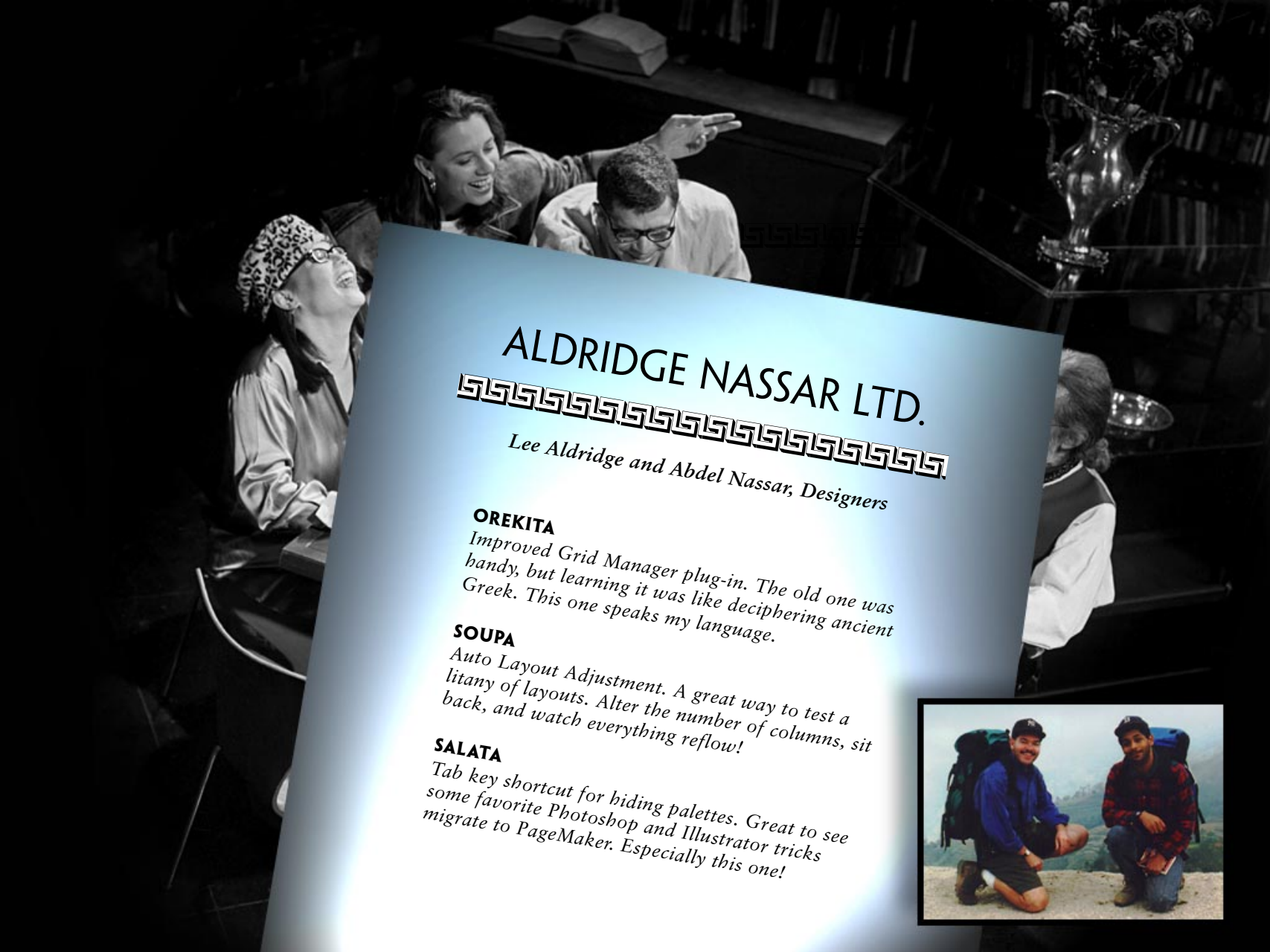
FREELANCE GRAPHIC DESIGNER

LORSEN KOO

ENTRADA **Layers:** Cooking up new templates? Add a layer for instructions; works like an on-line style guide you can switch on and off.

REFEIÇÃO **Drag and drop simplicity:** Pull in links straight from the Web. Swap elements between Adobe products. It's efficiency at its best.

SOBREMESA **Internet savvy:** Hyperlink support, auto layout adjustment, HTML exporting, JPEG/GIF conversion…Repurposing print stuff for on-line just got a lot easier!



ALDRIDGE NASSAR LTD.

Lee Aldridge and Abdel Nassar, Designers

OREKITA
Improved Grid Manager plug-in. The old one was handy, but learning it was like deciphering ancient Greek. This one speaks my language.

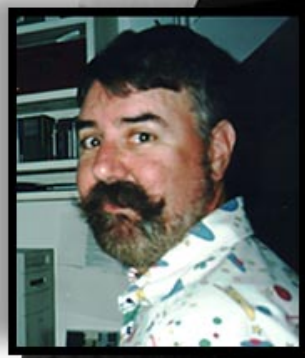
SOUPA
Auto Layout Adjustment. A great way to test a litany of layouts. Alter the number of columns, sit back, and watch everything reflow!

SALATA
Tab key shortcut for hiding palettes. Great to see some favorite Photoshop and Illustrator tricks migrate to PageMaker. Especially this one!

SOREANO'S HEATING & PLUMBING COMPANY

Roger Schoenecker

• SALES/ESTIMATOR •



A.M. Coffee Break

Hotlinks: Fixes on the run! One shortcut jumps me from PageMaker to Photoshop or Illustrator and back. Thanks for the wake-up call!

Lunch Box

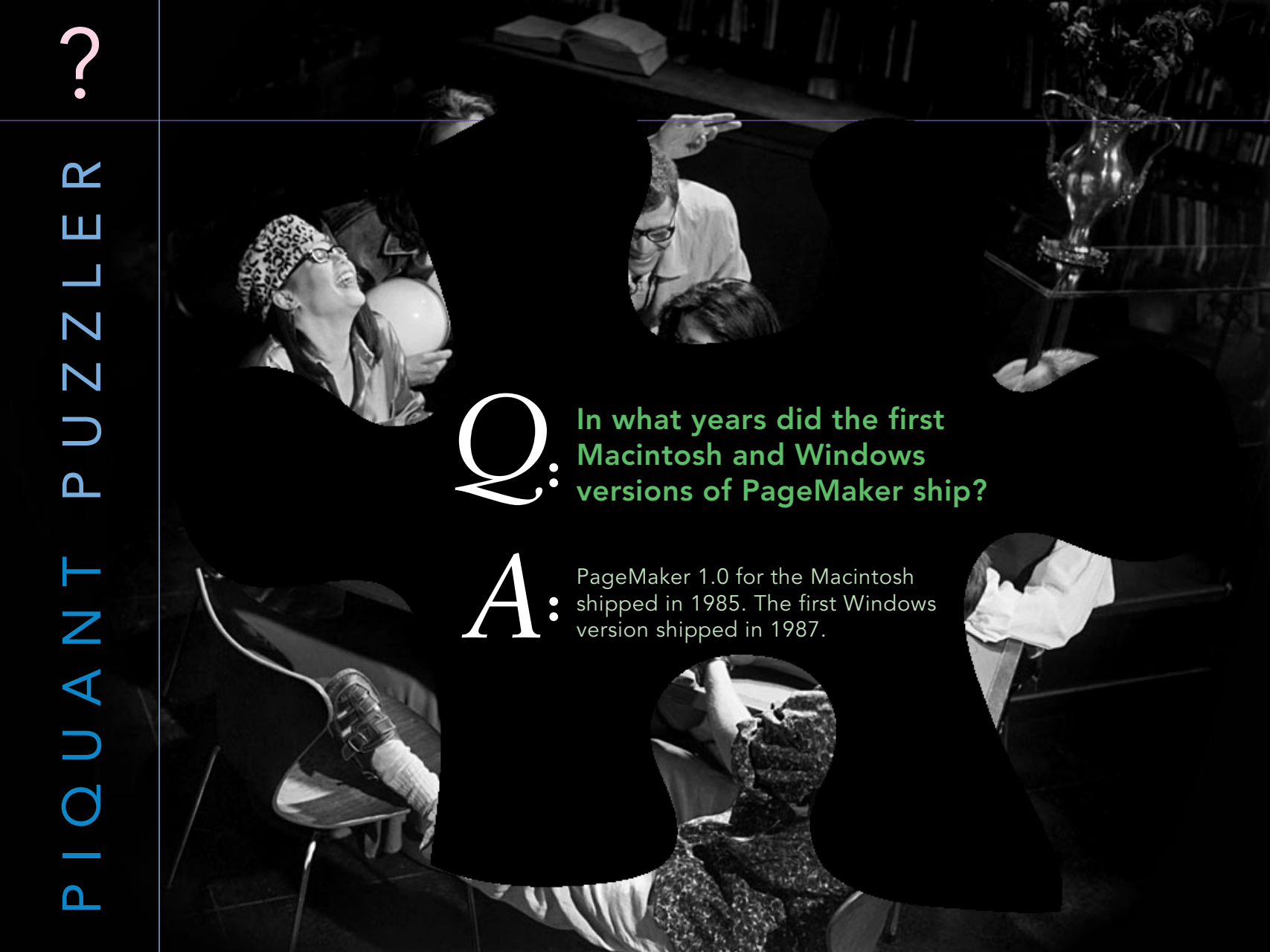
Frames: They anchor the text and rules in my forms and in-house signs. And text wrapped in circular frames makes great "stickers."

Afternoon Candy Bar

Word Counter Plug-in: I often write letters to editors. Now more time goes to perfecting my prose than to checking the 250-word limit.

julie johnson
Visual Communications Director • KidStar Interactive Media
Improved polygon tool: Starbursts are a design staple. (They're very "kid.") Now we can edit them into more unique and versatile shapes!
SNACKS
Layers: One magazine layout with the works—a layer for Detroit, one for Houston, one for Boston…
PIZZA
Layers text-wrap option: Both wrapped and nonwrapped text in the same layout? Even on the same page? Now there's a scoop!
ICE CREAM

PIQUANT PUZZLER ?



Q: In what years did the first Macintosh and Windows versions of PageMaker ship?

A: PageMaker 1.0 for the Macintosh shipped in 1985. The first Windows version shipped in 1987.

PIQUANT PUZZLER ?

Q: On what models of the Macintosh did PageMaker 1.0 and 1.2 run?

A: Macintosh 512K and Macintosh XL (a Lisa running the Macintosh operating system).

PIQUANT PUZZLER ?

True or *false?*

PageMaker was the first desktop publishing program on the market.

False. MacPublish and Ready-Set-Go preceded PageMaker.

PIQUANT PUZZLER ?

Q: **Who coined the term "desktop publishing?"**

A: Paul Brainerd, Founder and President of Aldus Corporation.

PIQUANT PUZZLER ?

Q: **What do "Tesegap," "MacSlug," "Place-n-Go," and "AppleSetter" have in common?**

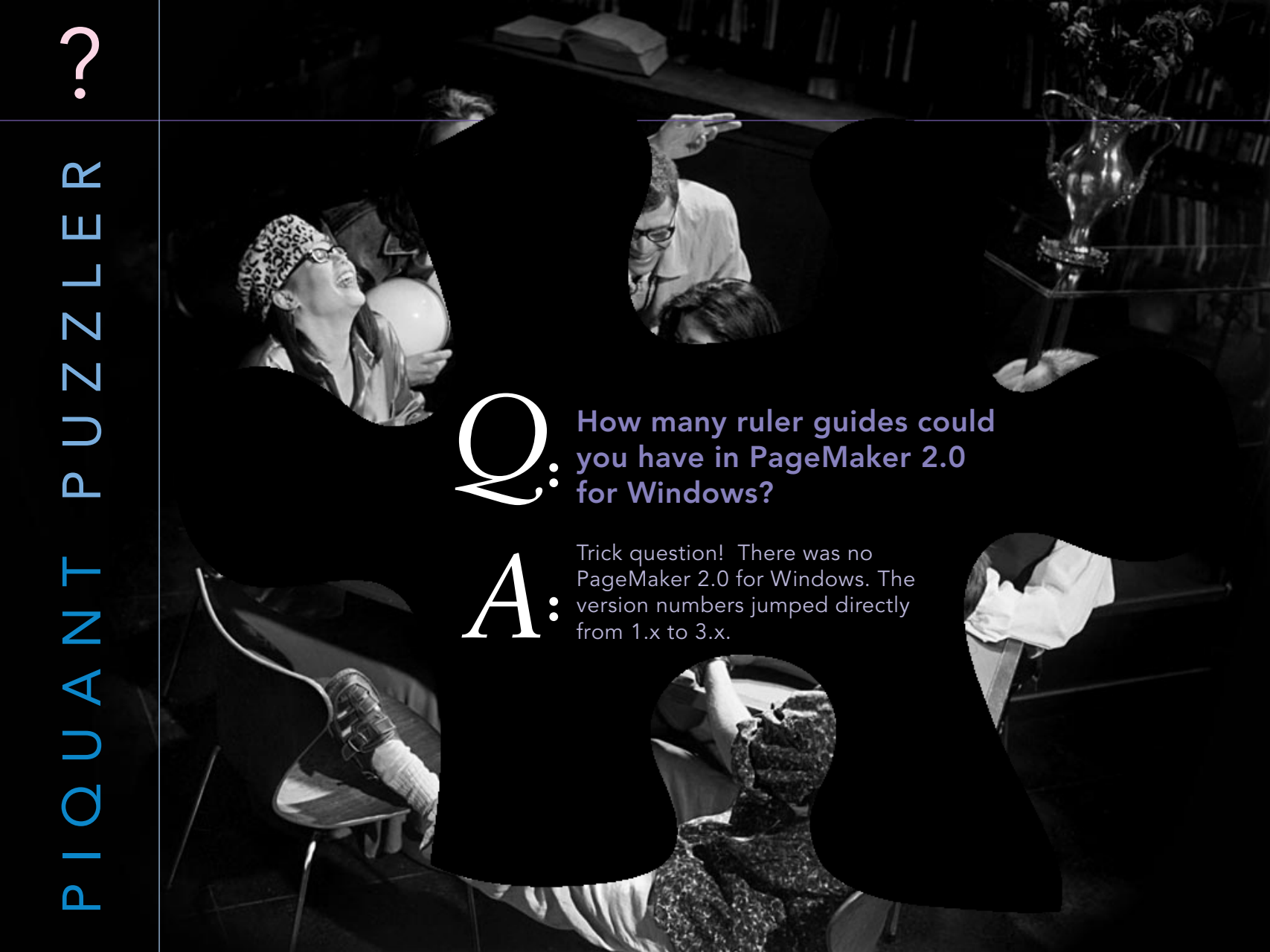
A: They were all considered as potential names for the product that was eventually dubbed "PageMaker."

PIQUANT PUZZLER ?

Q: In what language was the first international version of PageMaker created?

A: French.

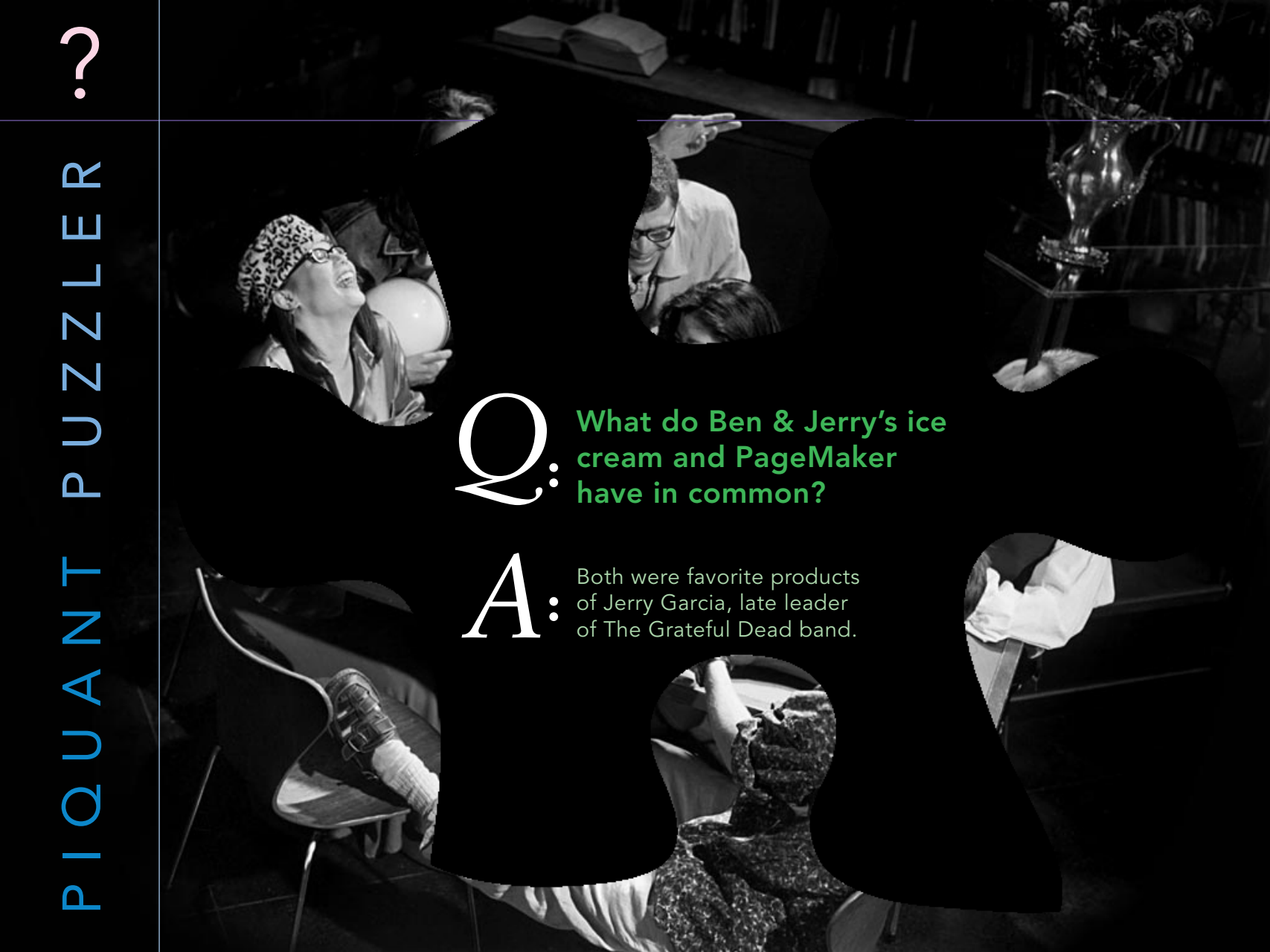
PIQUANT PUZZLER ?



Q: How many ruler guides could you have in PageMaker 2.0 for Windows?

A: Trick question! There was no PageMaker 2.0 for Windows. The version numbers jumped directly from 1.x to 3.x.

PIQUANT PUZZLER ?



Q: **What do Ben & Jerry's ice cream and PageMaker have in common?**

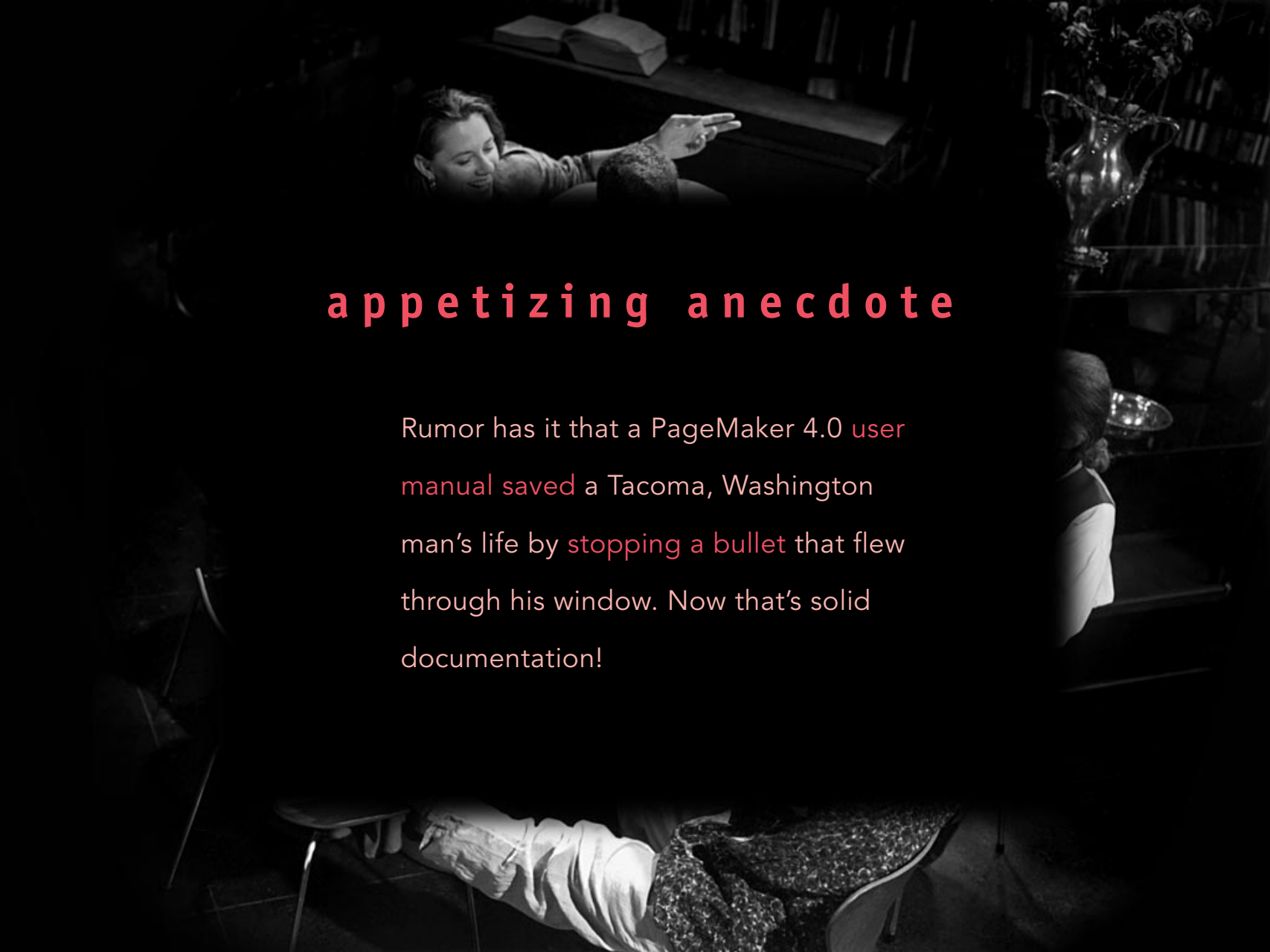
A: Both were favorite products of Jerry Garcia, late leader of The Grateful Dead band.

appetizing anecdote

Two of the strangest error messages you may have seen while working in a beta version of PageMaker were: "Bad hole record detected by line walker." and "Truly gnarly error, call Mitch."

appetizing anecdote

Carbone Smolan, a New York City design firm, used PageMaker to create identity signage for the 1980's addition to the Louvre in Paris.



appetizing anecdote

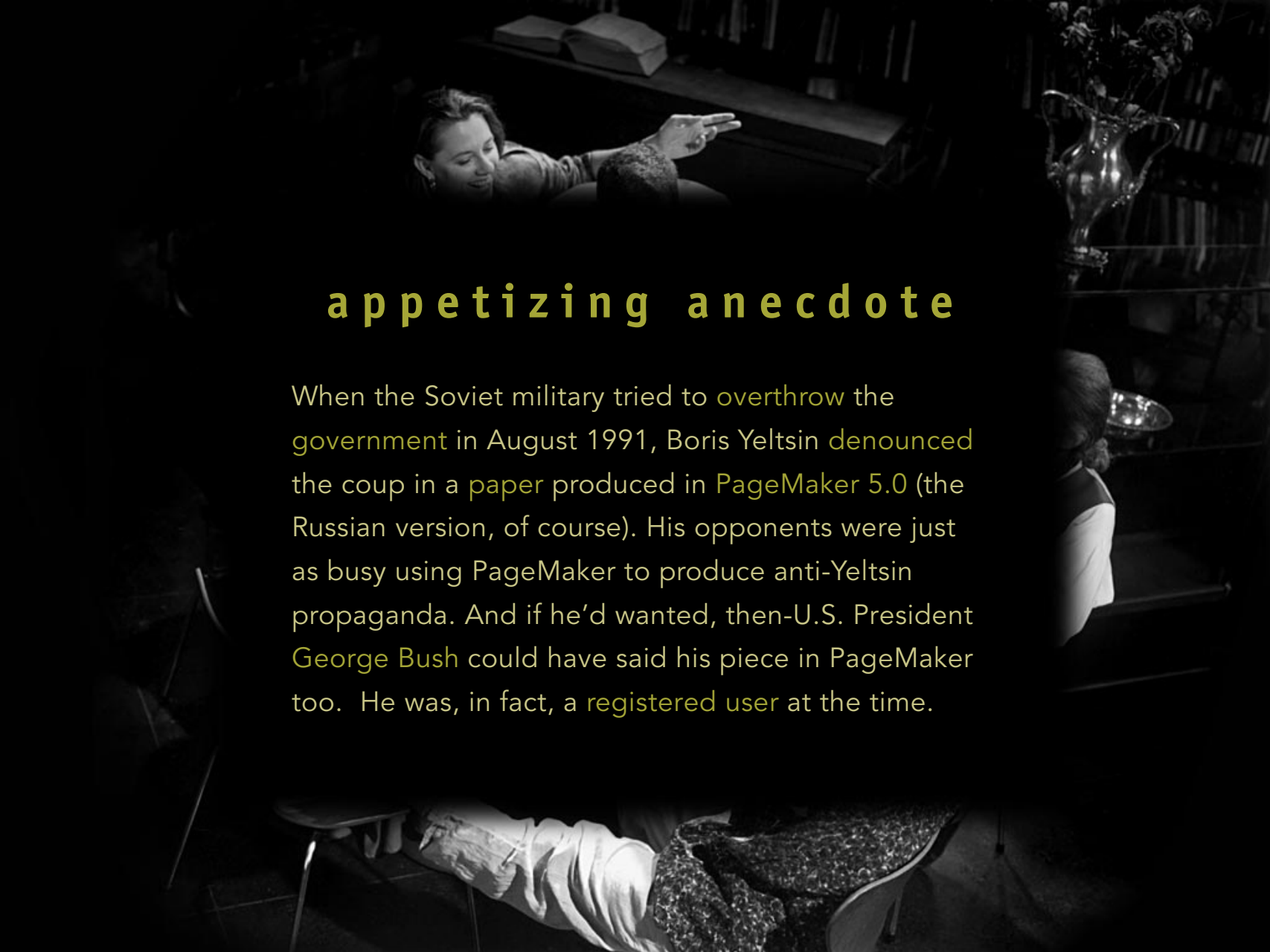
Rumor has it that a PageMaker 4.0 user manual saved a Tacoma, Washington man's life by stopping a bullet that flew through his window. Now that's solid documentation!

appetizing anecdote

There are at least four PageMaker 3.0 "temporary testers" who are still with the company.

appetizing anecdote

One early PageMaker ad in Japan featured a naked couple reading the user manual.



appetizing anecdote

When the Soviet military tried to overthrow the government in August 1991, Boris Yeltsin denounced the coup in a paper produced in PageMaker 5.0 (the Russian version, of course). His opponents were just as busy using PageMaker to produce anti-Yeltsin propaganda. And if he'd wanted, then-U.S. President George Bush could have said his piece in PageMaker too. He was, in fact, a registered user at the time.

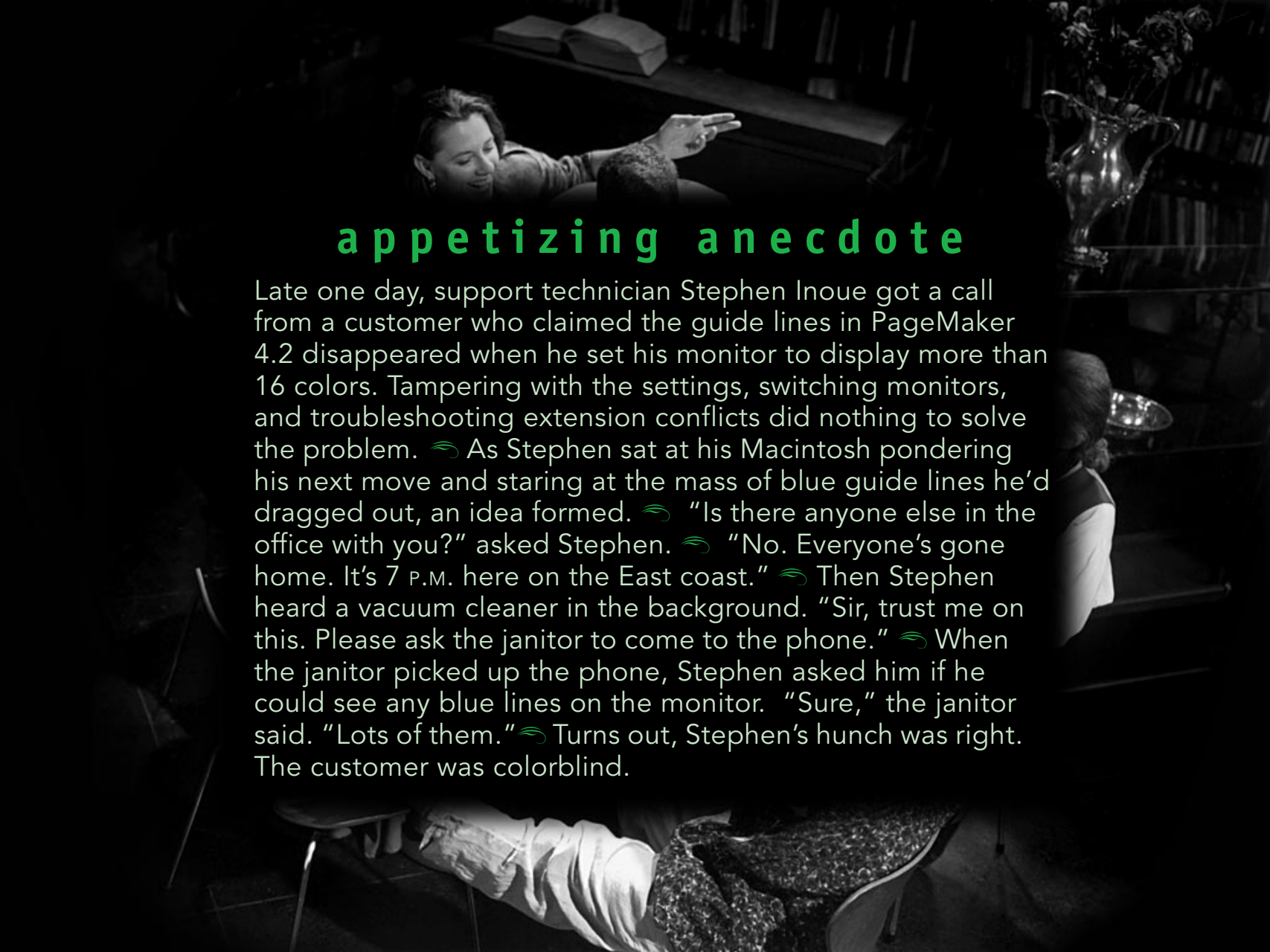
appetizing anecdote

When PageMaker 1.0 was first released in mid-1985:

- One single-sided, double-density floppy disk cost between $3.50 and $6.50 (U.S.).
- Fax machines and cellular phones for the average consumer did not exist.
- The best deal available for upgrading RAM in a Macintosh was $1,000 (U.S.) for 2 MB.
- A 2400-baud modem was considered ultra-high speed.

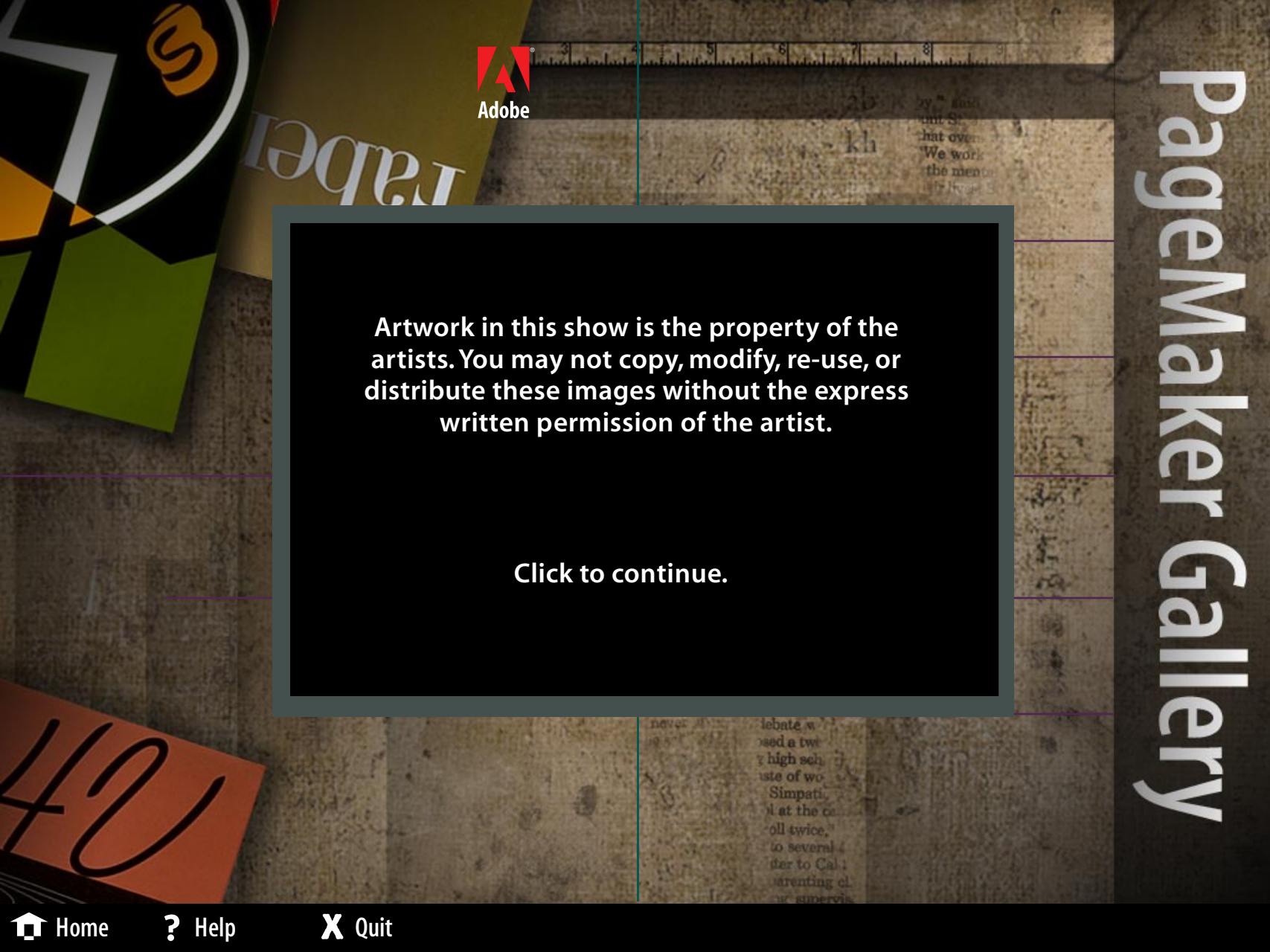
appetizing anecdote

"Mona Lisa"—the first computer used for PageMaker development—was a Macintosh Lisa with 1 MB of RAM, a 10 MB internal hard disk, one 800K floppy drive, and a price tag of more than $5,000. The engineering team used Mona Lisa to compile code, then tested the executable file on a Macintosh 512K. Eventually, Aldus engineering retired Mona Lisa and replaced it with a smaller, more powerful machine: the Macintosh Plus.



appetizing anecdote

Late one day, support technician Stephen Inoue got a call from a customer who claimed the guide lines in PageMaker 4.2 disappeared when he set his monitor to display more than 16 colors. Tampering with the settings, switching monitors, and troubleshooting extension conflicts did nothing to solve the problem. As Stephen sat at his Macintosh pondering his next move and staring at the mass of blue guide lines he'd dragged out, an idea formed. "Is there anyone else in the office with you?" asked Stephen. "No. Everyone's gone home. It's 7 P.M. here on the East coast." Then Stephen heard a vacuum cleaner in the background. "Sir, trust me on this. Please ask the janitor to come to the phone." When the janitor picked up the phone, Stephen asked him if he could see any blue lines on the monitor. "Sure," the janitor said. "Lots of them." Turns out, Stephen's hunch was right. The customer was colorblind.


Adobe
PageMaker Gallery
Artwork in this show is the property of the artists. You may not copy, modify, re-use, or distribute these images without the express written permission of the artist.
Click to continue.
Home
Help
Quit

Welcome to PageMaker Gallery, a portfolio of samples from 13 of the world's brightest designers.

PageMaker Gallery

AXIS Market Design Inc.

Brand Design Company, Inc /House Industries

HERA

Leimer Cross Design Corporation

Marquand Books, Inc.

minelli design

Mirelez/Ross Inc.

Revista Publish

Mike Salisbury Communications, Inc.

Strong Productions, Inc.

TODA Office Inc.

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Stanley Wai Graphic Design Office

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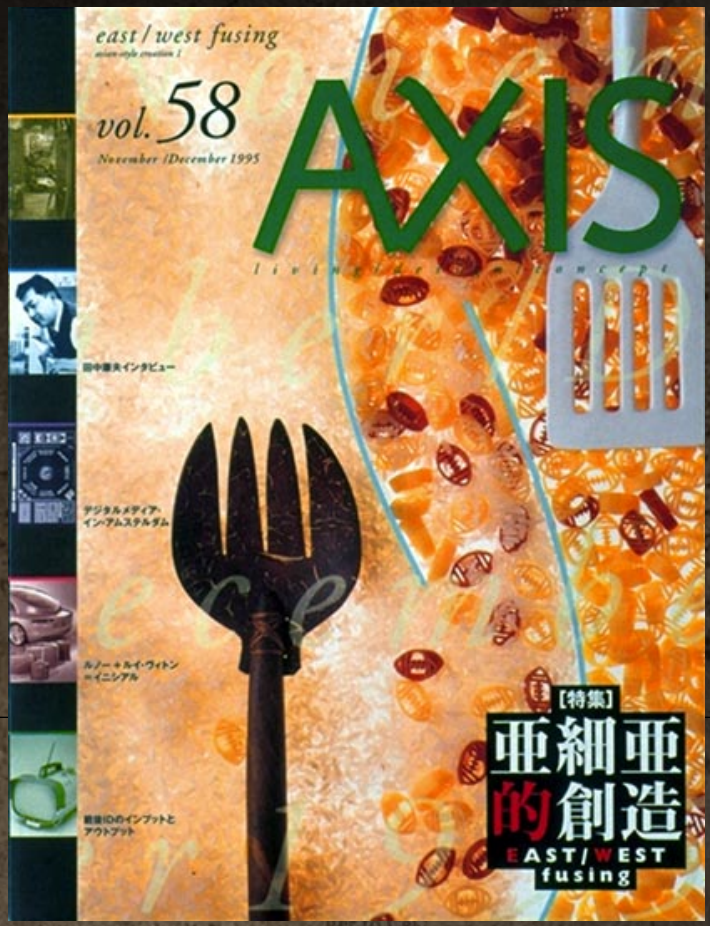

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e-mail: michel.ostlund@hera.se

Nyhetsbrev 9

FRÅN SVERIGES RADIO JULI 95

Redaktör: Christina Ruhnbro. Ansvarig utgivare: Arvid Lagercrantz. Tel 08-784 13 23. Fax 08-784 22 70. Adress Sveriges Radio 105 10 Stockholm.

FÅR VI BE OM EN MINUT?

I ungefär ett år har Du hört till dem som fått dela ett Nyhetsbrev, dels En serie om Public Service från Sveriges Radio. Vår avsikt har varit att informera Dig om vad public service – radio i allmänhetens tjänst – är och berätta vad som händer inom företaget. Med ett stort besparingskrav på oss, bl a, ligger mycket i utspelaren just nu.

Därför känner vi det än angelägnare att informera om vad som händer och sker inom SR. Med detta Nyhetsbrev följer ett kort med några frågor, som vi hoppas du vill besvara åt oss. Tack på förhand!

Få torde de vara som tror att SR kan spara 204 miljoner utan att det märks. Det har redan protesterats mot att inrikes- och utrikeskorrespondenter kan försvinna. Oron för ett utarmat utbud av seriös musik i P2 är också stor. Ställda inför faktum ska SR-cheferna under sommaren fundera, planera och förnya. Somt av det nuvarande kommer att försvinna, somt att låta fågel Fenix stiga ur det gamla och i ny skepnad nå ut till lyssnarna.

Nu tänks det i nya banor. P1 får kanske i stället för något annat se ett nytt och dagligt program för kvinnor födas, ett hantat kulturutbud ur någon aspekt kan stärkas i en annan, t ex.

Även om resursfrågan är bekymmersam, tryter inte idéerna. Inte minst är publikens krav och höga förväntningar inspirerande. Drygt 300 programförslag strömmade in, när P1 tillställde landets alla universitetsstuderande en informationsskrift.

SRs Nyhetsbrev och serien om public service är tillbaka till hösten och berättar. Till dess, missa inte de tretton avsnitten av Sagan om ringen!

Glad radiosommar!

PS Glöm inte att posta kortet!

P4

SR 70 år

Sju lördagar i sommar bjuder Mona Kraatz in kända radiopersonligheter, som berättar om radions betydelse i deras liv med anledning av att SR fyller 70 år. Kent Finell, Mats Strandberg och Arvid Lagercrantz bär till de tröjudna. Start midsommardagen.

P1

Gamla frågor – nya svar

Ständig turbulens med ränte- och valutaoro, kris i statsfinanserna och många omvärderingar av etablerade "sanningar" är bra arbetsmiljö för ekonomiska aktualitetsprogram. Det är också den miljö *Ekonomiska Klubben* levt i ända sedan starten 1972 med Bo Sigheden.

"En om i skrikandet" kallade en lysnare *Ekonomiska Klubben*. Det är programmets låg lagnare tempo som uppskattas, mer av samtal, mindre av debatt – ekonomer som talar med och inte till varandra. Och det är just de överskridliga resonemangen som dominerar försöken att binda samman den dagsaktuella handfasta ekonomiska politiken med den ekonomiska teoribildningen.

Signaturmelodin på *Ekonomiska Klubbens* medlemmar lyder så här: gedigen ekonomisk skolning, goda pedagogiska anlägg ningar, centralt placerad i ekonomins nyhetsflod. Det är ingen överskottsvara precis! Speciellt som det gamla skämtet fortfarande gäller: I ekonomi är frågorna desamma. Det är svaren som är de nya.

Under årens lopp har det blivit en hel del nya svar!

SR

HERA

Trädgårdsgatan II
Box 95, 751 03 Uppsala
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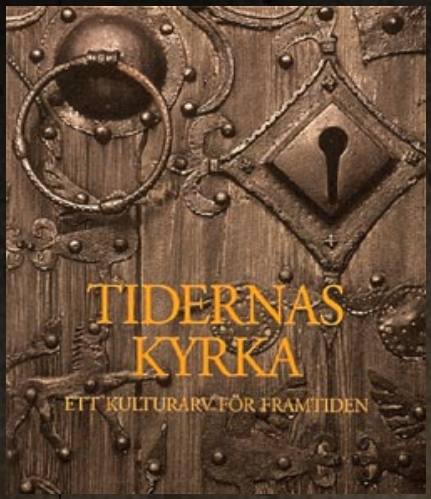

GLÄNTA PÅ DÖRREN
OCH STIG IN.

TIDERNAS KYRKA HÅLLER
VÅRT KULTURARV LEVANDE.

DEN 1 DECEMBER INLEDDE VI
ETT HANDELSÅRET ÅR.

DELA MED DIG AV DIN KUNSKAP
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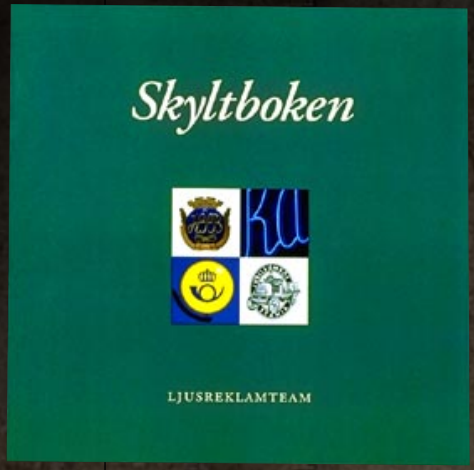

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HD – DEN RULLANDE DRÖMMEN sid4
ZEUNERTS sid6
ASSIDOMÄNS NYA GARDEROB sid8
sid 10 ATT KLÄ SIN IMAGE
TRYGG HANSAS TRÄFFPUNKT sid13
sid 14 ATT BYGGA EN IMAGE
GÄVLE ENERGI sid16
sid 17 FUJI FILMS JUL
I MAGEN PÅ GUNNAR MOLIN sid 18

"JAG ÄR BIBLIOTEKARIE, HAR SJU BARN OCH DRIVER UPP PELARGONIOR PÅ FRITIDEN."

Hela det här numret av Molins Magasin handlar om hur vi uppfattar andra; människor och företag.

Vår image eller som det står i Ordboken; framtoning, profil, föreställning, bild om ngn, ngt.

En del människor och företag lyckas skilja sig från mängden och ge en sann bild av vilka de är och vad de är bra på.

Andra blir man aldrig riktigt klok på.

Konsten är att lyfta fram sin själ och särart – att sända ut rätt signaler. Det kan man göra på olika sätt. Ett klassiskt exempel på hur man skapar en image är Harley Davidson, motorcykeln som blev symbolen för en hel livsstil. Historien om den rullande drömmen och vad som får den att rulla snabbare för varje år kan du läsa om på sid 4–5.

Man kan klä en image – börja med att granska din egen garderob och läs sedan vad bl a en trendkonsult har att säga på sid 10.

Och man kan bygga en image med hammare och spik. Läs om arkitekturens möjligheter att skapa intryck på sid 14.

På Molins arbetar vi med alla typer av signaler. Hur det har påverkat bilden av ett antal kända företag kan du se konkreta exempel på lite längre fram i tidningen.

Vill du veta mer om hur vi kan lyfta fram ditt företag – tveka inte att ta kontakt med oss.

Och skulle du uppskatta en personlig uppstyling ska du delta i vår tävling på sista sidan.

Trevlig läsning önskar alla vi på Molins.

Gunnar Molin

3

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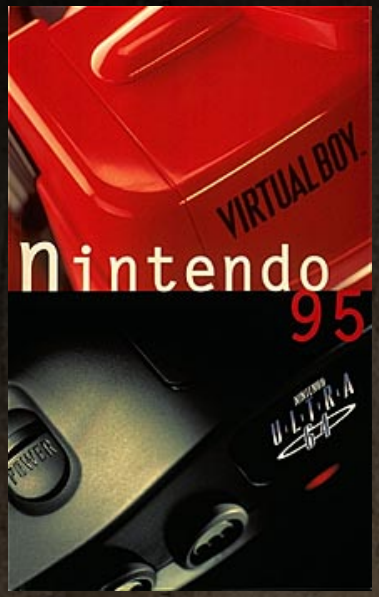

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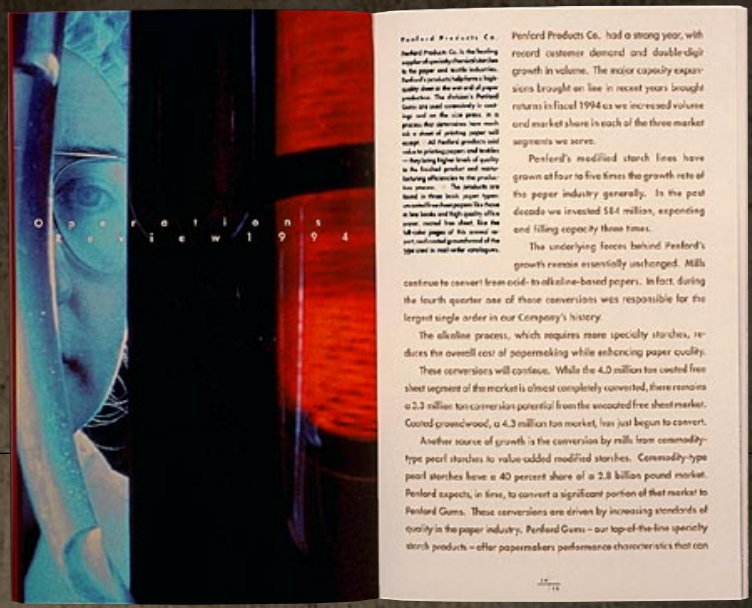
Operations
Review 1994
Penford Products Co.
Penford Products Co. had a strong year, with record customer demand and double-digit growth in volume. The major capacity expansions brought on line in recent years brought returns in fiscal 1994 as we increased volume and market share in each of the three market segments we serve.
Penford's modified starch lines have grown at four to five times the growth rate of the paper industry generally. In the past decade we invested $84 million, expanding and filling capacity three times.
The underlying forces behind Penford's growth remain essentially unchanged. Mills continue to convert from acid- to alkaline-based papers. In fact, during the fourth quarter one of these conversions was responsible for the largest single order in our Company's history.
The alkaline process, which requires more specialty starches, reduces the overall cost of papermaking while enhancing paper quality.
These conversions will continue. While the 4.0 million ton coated free sheet segment of the market is almost completely converted, there remains a 2.3 million ton conversion potential from the uncoated free sheet market. Coated groundwood, a 4.3 million ton market, has just begun to convert.
Another source of growth is the conversion by mills from commodity-type pearl starches to value-added modified starches. Commodity-type pearl starches have a 40 percent share of a 2.8 billion pound market. Penford expects, in time, to convert a significant portion of that market to Penford Gums. These conversions are driven by increasing standards of quality in the paper industry. Penford Gums – our top-of-the-line specialty starch products – offer papermakers performance characteristics that can

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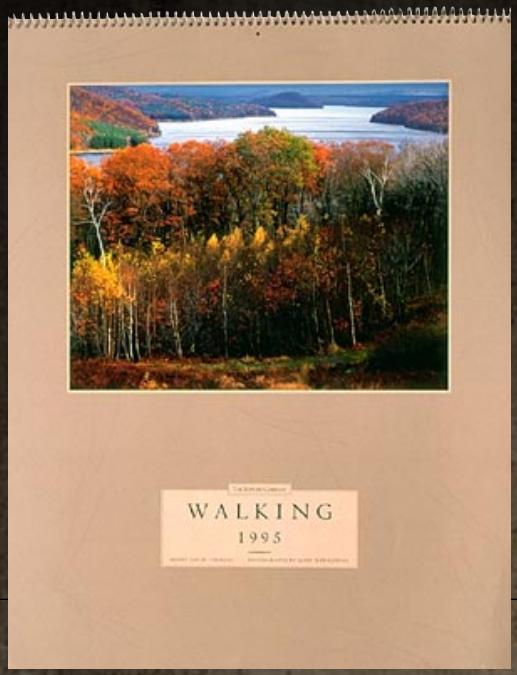

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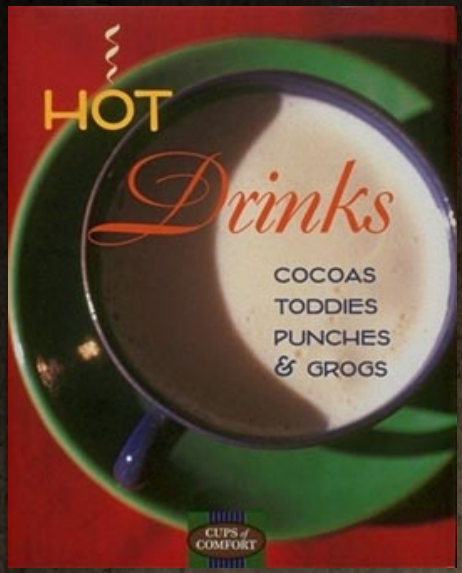

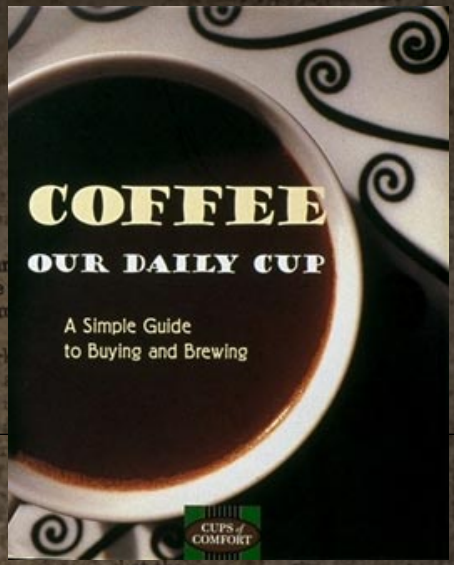

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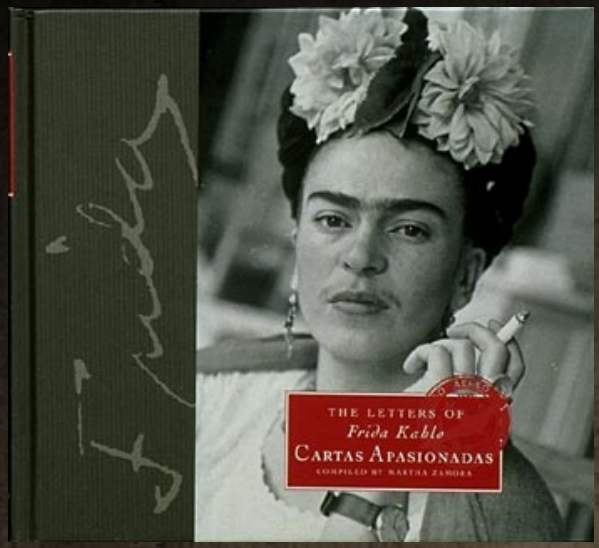

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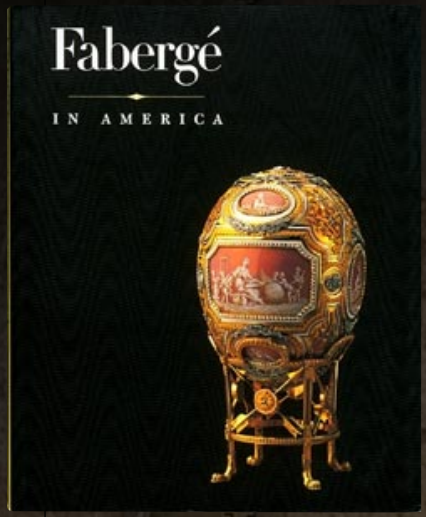

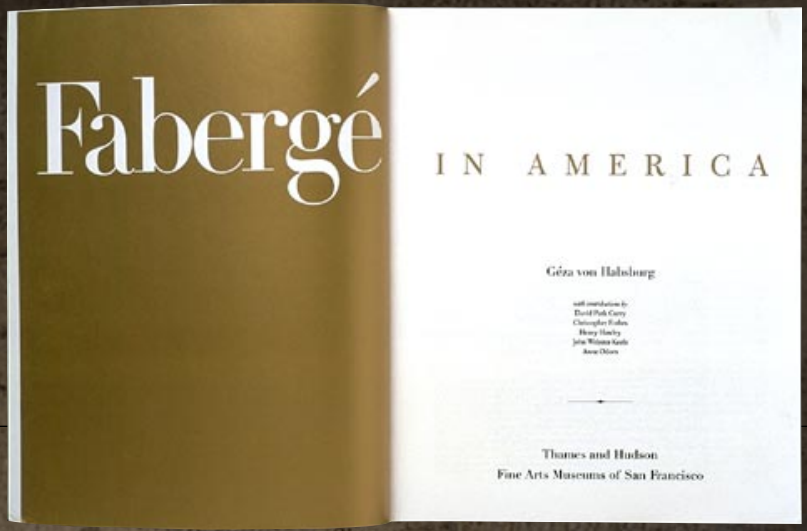

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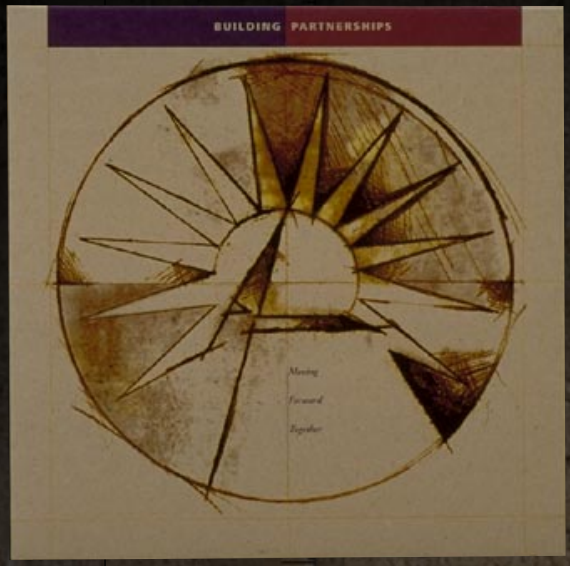

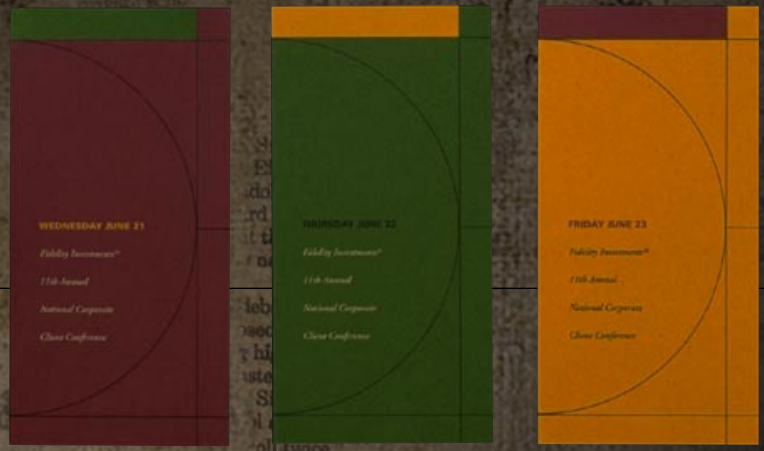

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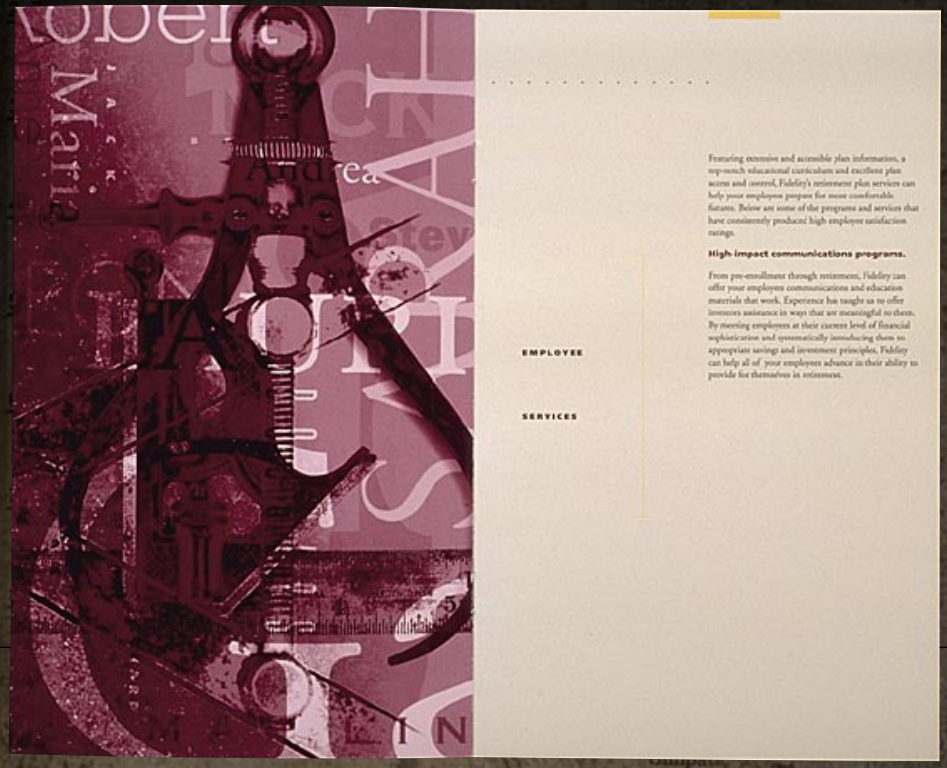
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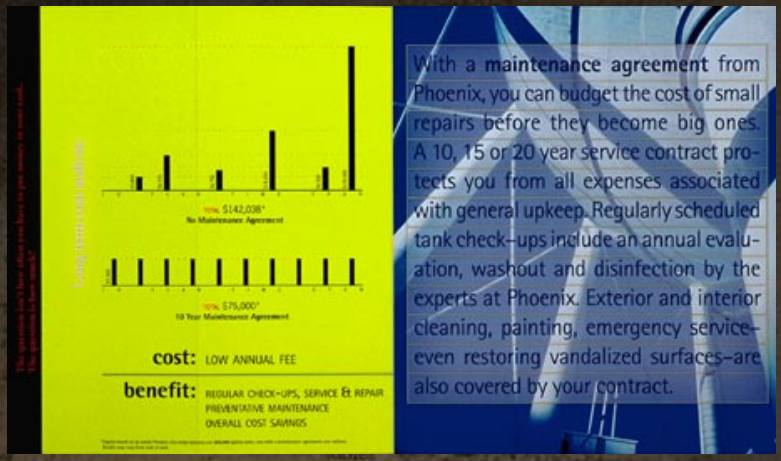
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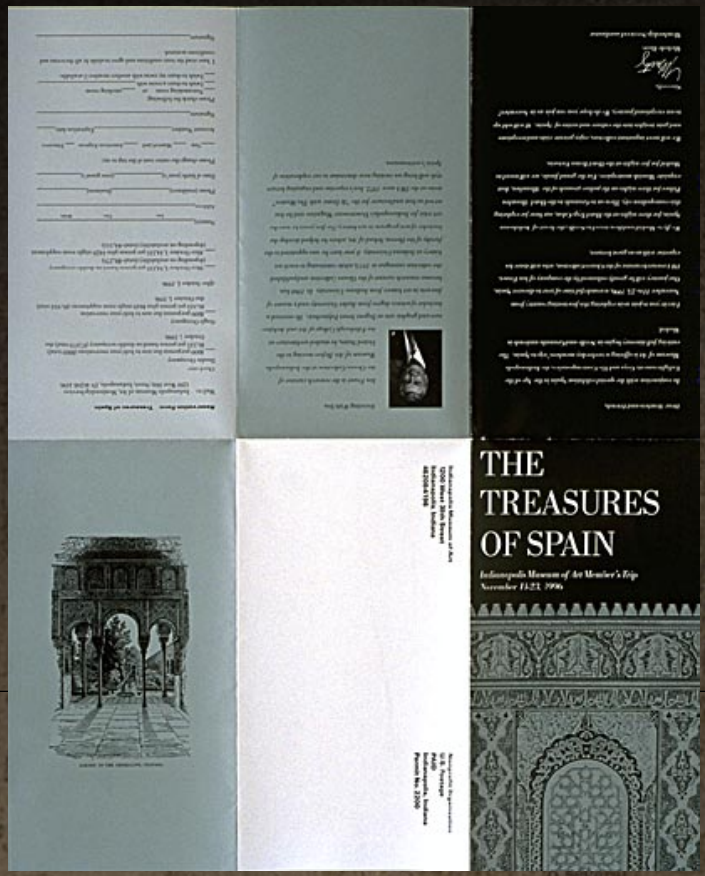

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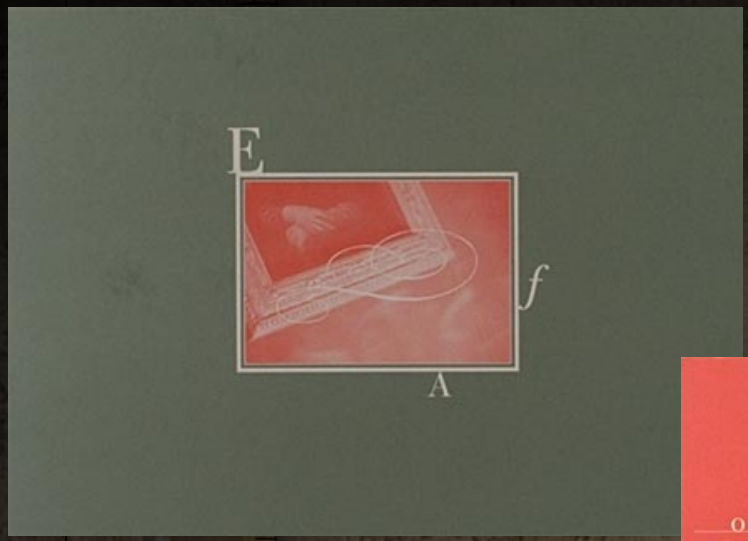

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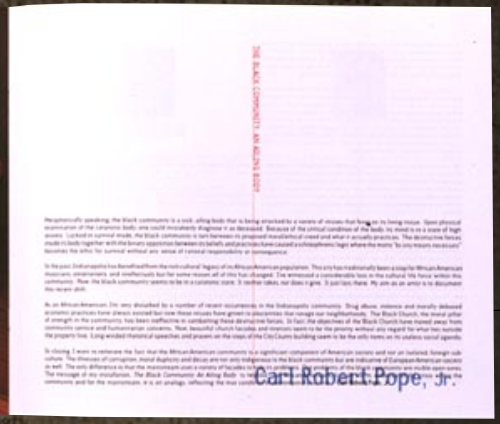

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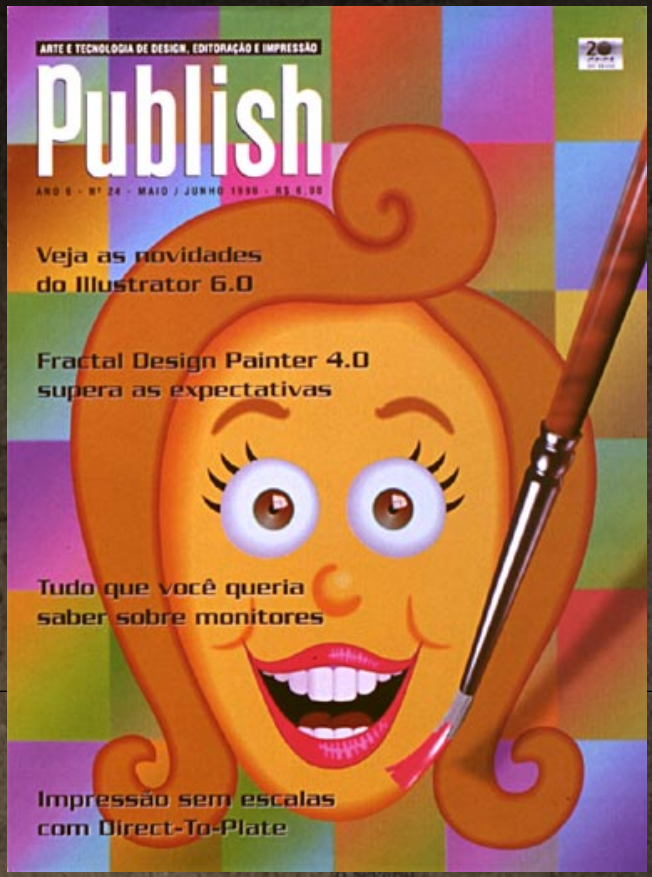

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DIÁLOGO Debate

Designers põem a boca no mundo

Foto: Celia Pierce

A abertura do país ao comércio internacional e o Congresso Panamericana 96 Graphic Design (veja nota na seção Update) estão fazendo do design um assunto em pauta este ano assim, achamos que era uma boa oportunidade de fazer um debate sobre design, uso de computador, ensino etc. Para isso convidamos Rafic Farah, da São Paulo Criação, Eliane Stephan, Rico Lins, da W/Brasil, e o professor Enrique Lipszyc, diretor da Escola Panamericana de Arte, todos participantes do congresso.

Nesse debate descobrimos, por exemplo, que os designers consideram o computador como uma ferramenta que ajuda a incorporar acaso e emoção aos trabalhos. Eles também são categóricos em dizer que o computador nada substitui e que é perfeitamente possível para um designer trabalhar sem ele. O debate aconteceu no dia 10 de janeiro, num bar em São Paulo. Tudo foi um pouco anárquico, os assuntos iam e vinham e isso se reflete no texto também um tanto caótico. "Deu pra perceber também que designer tem pouco espaço pra falar, e quando pode, fala à beça", diz Lins.

> "Existe uma dose de acaso que foi introduzida pelo computador."

Publish - *O computador influencia a criação? Tudo que é feito no computador fica parecido?*

Lipszyc - Acho que não, porque o computador é uma ferramenta. Eu vejo pela escola: você tirou do aluno o lápis e deu a ele essa máquina do diabo, mas tanto a máquina quanto o lápis são burros, você tem que dirigi-los. Ele facilitou o trabalho, mas não limita nem faz os trabalhos ficarem todos iguais. Os recursos cada um usa como quer.

Lins - Acho que influencia, porque eu não vejo a criação como uma entidade que existe de maneira independente, isolada, e que depois se materializa no trabalho. Eu acho que qualquer coisa que faça parte desse processo vai influenciar a criação. Se a pergunta for: "o computador cria?", aí a resposta seria: de jeito nenhum.

Publish - *Portanto, o designer que acha que o computador vai tirar seu emprego, está preocupado sem motivo.*

Lins - Bem, existe gente que vai perder o emprego, como muitos que faziam tipografia perderam quando surgiu a fotografia.

Eliane - A diferença é que o computador permitiu que pessoas que não são designers tivessem menos de fazer coisas que antes eram só dos designers, e que parecem design. Mas pensar, criar, continua tudo como antes.

Farah - Antigamente você usava outras ferramentas: lápis 6B, ponta dura, ponta mole, nanquim, e essa escolha influenciava a linguagem. O computador influencia o trabalho, no sentido de que ele é uma ferramenta. Mas ele muda alguma coisa a mais: é do computador, por exemplo, a revista Ray Gun (revista norte-americana considerada hoje a vanguarda do design) tem uma linguagem que só surgiu graças ao computador.

Eliane - No caso da Internet, por exemplo, o meio influencia a mensagem. Por causa de uma limitação técnica, o principal elemento visual na Internet é tipo, é texto. Por isso um designer sofre muitas limitações para trabalhar com isso.

(Confusão geral, todos opinam: acham que a linguagem da revista Ray Gun tem elementos que não são mérito do computador, que a tipografia da revista incorpora noção de tempo, imagens em movimento)

Lins - Essa revista poderia ser feita sem o computador, por exemplo, usando uma copiadora. Mas muito do que se descobriu ali foi brincando, experimentando com o computador.

Eliane - O computador permite sofisticar mais, você experimenta mais e vai refinando. Antes você levava uma semana para fazer um trabalho, agora em um dia você experimenta muito mais.

Publish - *Em outras palavras, o computador muda a situação, mas não substitui nada.*

Lins - Exatamente, ele cria uma nova condição, um novo ambiente de trabalho, sobre o qual você tem menos controle, porque incorpora: som, luz, iluminação, movimento - é uma verdadeira central de experimentação.

Publish - *Se um designer não quiser trabalhar com computador, ele pode se dar esse luxo, hoje em dia?*

Farah - Existe um exemplo cabal disso, que é o Shigeo Fukuda, do Japão, um dos artistas gráficos mais conhecidos e publicados do mundo. Você olha alguns posters dele que parecem que foram feitos por computador, mas ele nem tem computador em casa. Manda fazer fotocomposição fora, monta em casa. O trabalho do Neville Brody (conhecido tipográfico), por exemplo, seria possível fazer sem computador, mas não seria nada fácil. O computador permitiu que as artes gráficas se aproximassem da liberdade que a pintura tem. Antes o artista gráfico estava muito preso às ferramentas de que dispunha, ao suporte, ao tempo necessário para fazer as coisas.

Lipszyc - Carson (David Carson, um dos participantes norte-americanos do congresso) me enviou alguns trabalhos que foram feitos com copiadora, muito do que ele cria é feito com copiadora, cortando e colando. E ele trabalha sem computador, porque a cabeça dele é mais rápida que o computador.

Eliane - Mas às vezes a idéia surge através do processo. Você vai ▶

Rico Lins - Ilustrador e designer; já foi colaborador dos jornais Le Monde e Libération; recebeu o Prêmio Abril de Jornalismo, na categoria "Design de Capas de Publicações"; foi diretor de arte do CBS Records em Nova York; atualmente é diretor de arte do W/Brasil.

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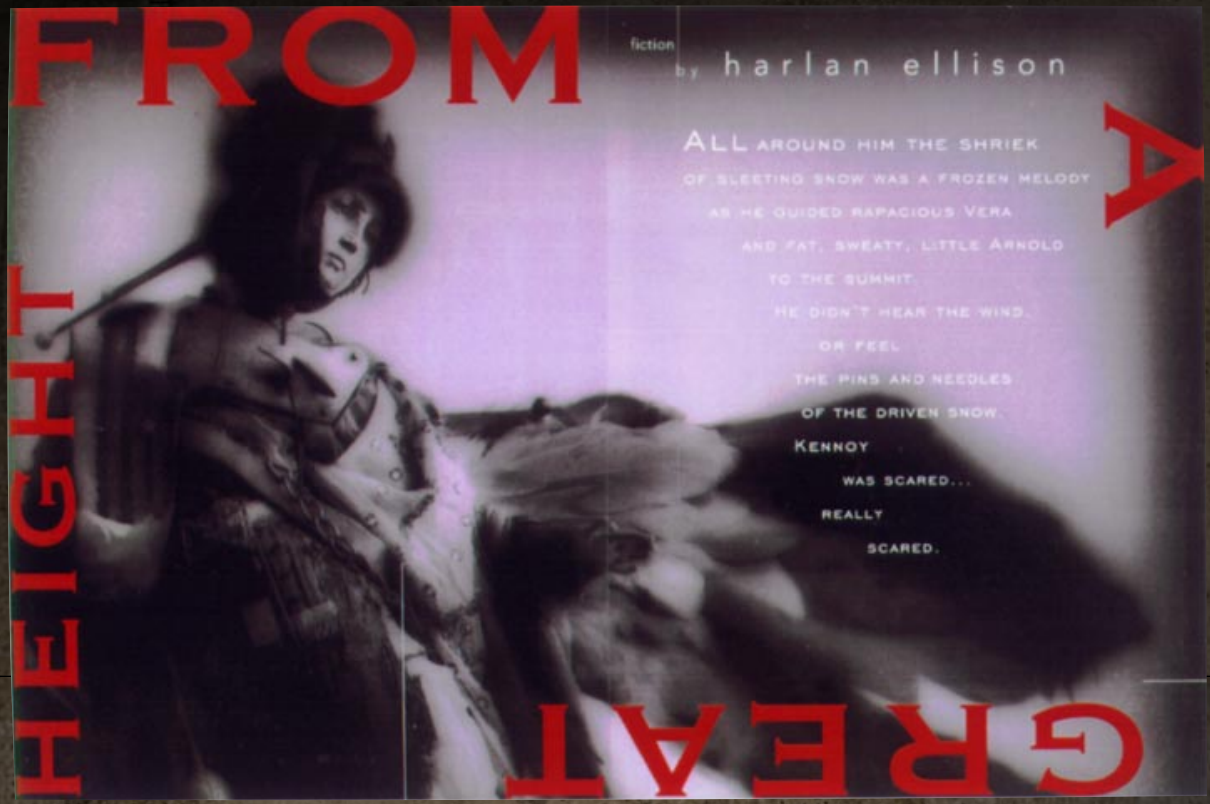

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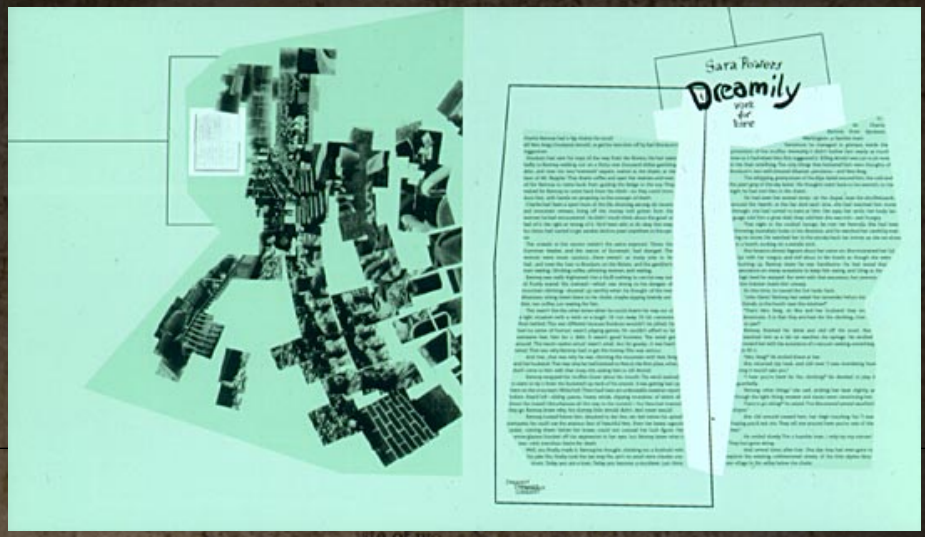

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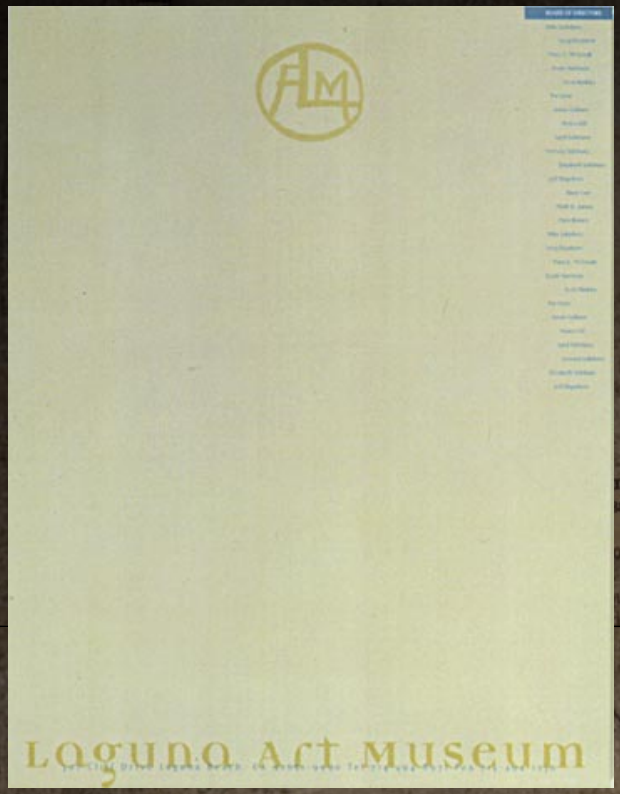

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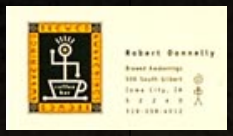

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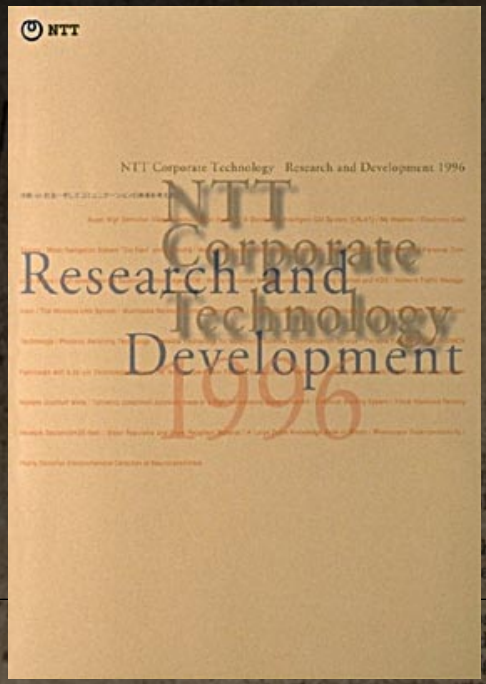

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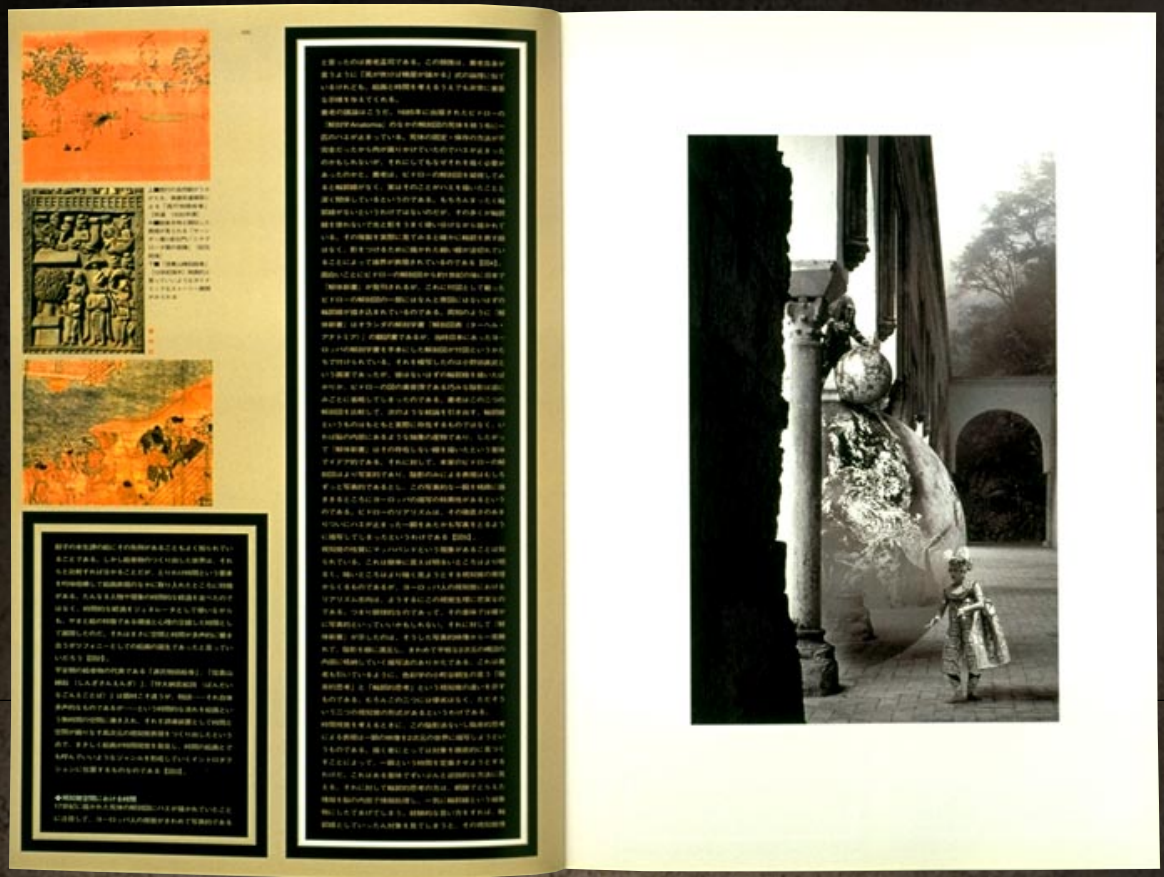

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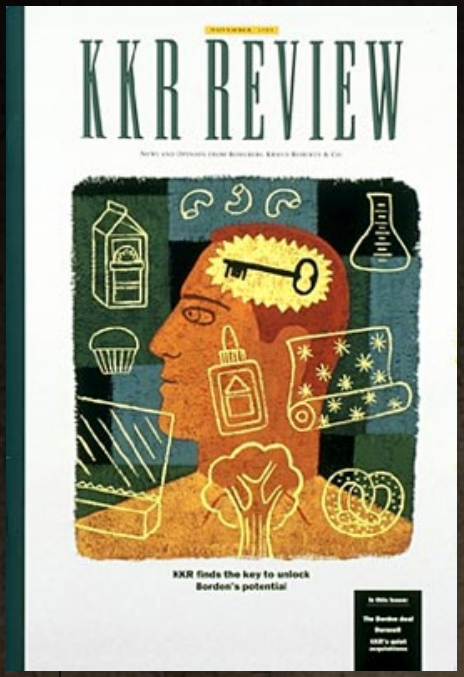

PORTFOLIO
Browsing the Investment
Acquisitions
It's been a busy year for Kohlberg Kravis Roberts & Co. In addition to the highly visible acquisition of Borden, Inc., the investment firm had purchased five other companies through the first eight months of the year.
Bruno's, Inc.
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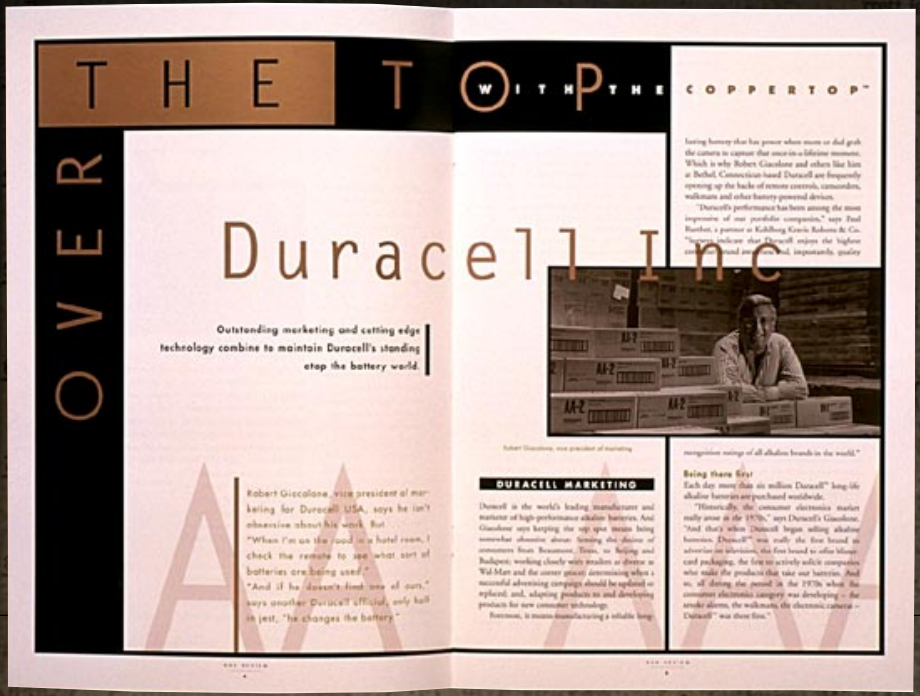
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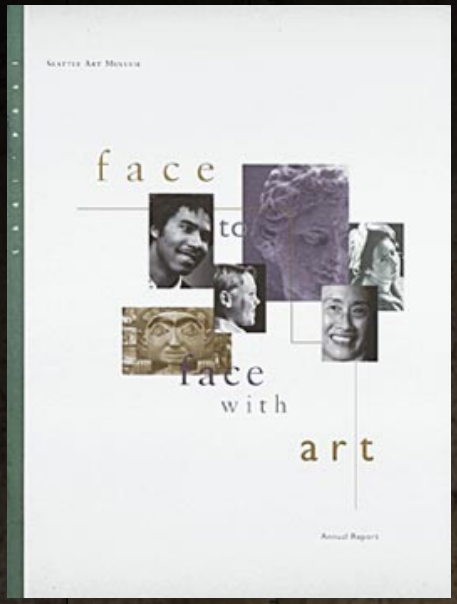

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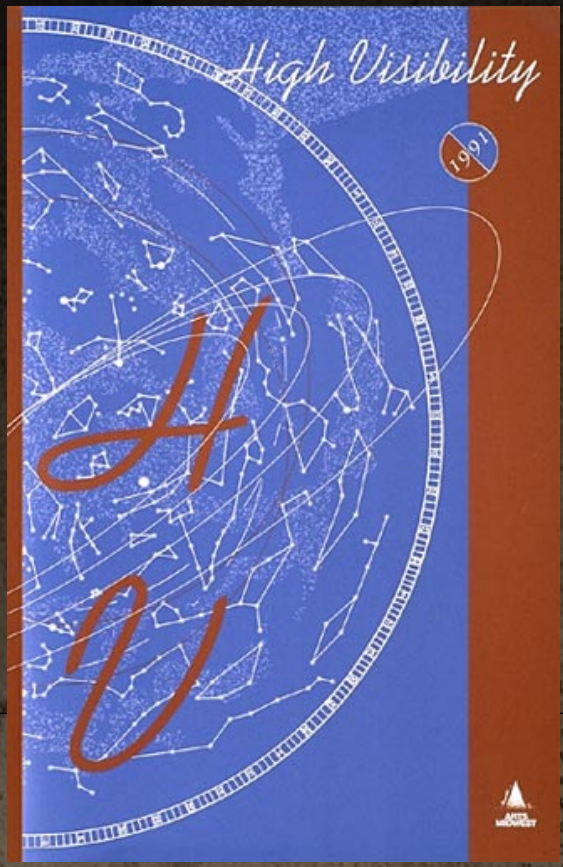

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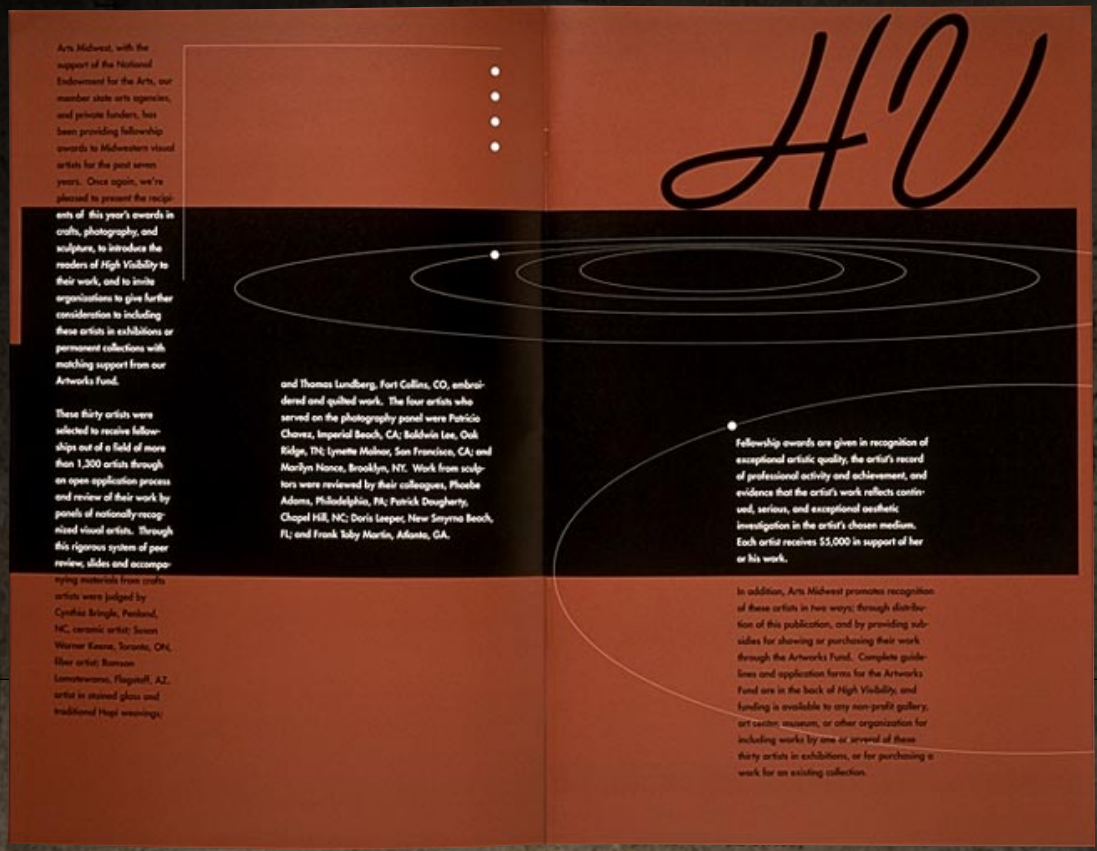

Arts Midwest, with the support of the National Endowment for the Arts, our member state arts agencies, and private funders, has been providing fellowship awards to Midwestern visual artists for the past seven years. Once again, we're pleased to present the recipients of this year's awards in crafts, photography, and sculpture, to introduce the readers of *High Visibility* to their work, and to invite organizations to give further consideration to including these artists in exhibitions or permanent collections with matching support from our Artworks Fund.

These thirty artists were selected to receive fellowships out of a field of more than 1,300 artists through an open application process and review of their work by panels of nationally-recognized visual artists. Through this rigorous system of peer review, slides and accompanying materials from crafts artists were judged by Cynthia Bringle, Penland, NC, ceramic artist; Susan Warner Keene, Toronto, ON, fiber artist; Ramson Lomatewama, Flagstaff, AZ, artist in stained glass and traditional Hopi weavings;

and Thomas Lundberg, Fort Collins, CO, embroidered and quilted work. The four artists who served on the photography panel were Patricio Chavez, Imperial Beach, CA; Baldwin Lee, Oak Ridge, TN; Lynette Molnar, San Francisco, CA; and Marilyn Nance, Brooklyn, NY. Work from sculptors were reviewed by their colleagues, Phoebe Adams, Philadelphia, PA; Patrick Dougherty, Chapel Hill, NC; Doris Leeper, New Smyrna Beach, FL; and Frank Toby Martin, Atlanta, GA.

Fellowship awards are given in recognition of exceptional artistic quality, the artist's record of professional activity and achievement, and evidence that the artist's work reflects continued, serious, and exceptional aesthetic investigation in the artist's chosen medium. Each artist receives $5,000 in support of her or his work.

In addition, Arts Midwest promotes recognition of these artists in two ways: through distribution of this publication, and by providing subsidies for showing or purchasing their work through the Artworks Fund. Complete guidelines and application forms for the Artworks Fund are in the back of *High Visibility*, and funding is available to any non-profit gallery, art center, museum, or other organization for including works by one or several of these thirty artists in exhibitions, or for purchasing a work for an existing collection.

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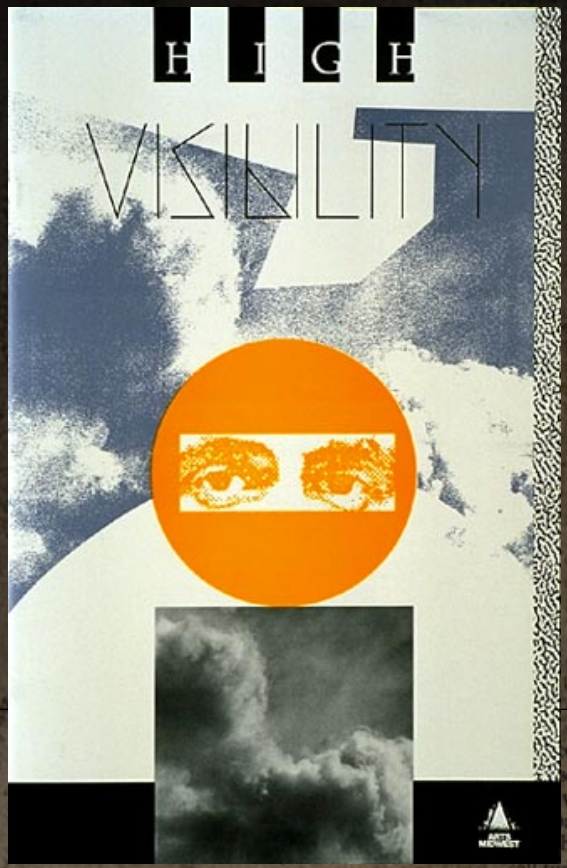

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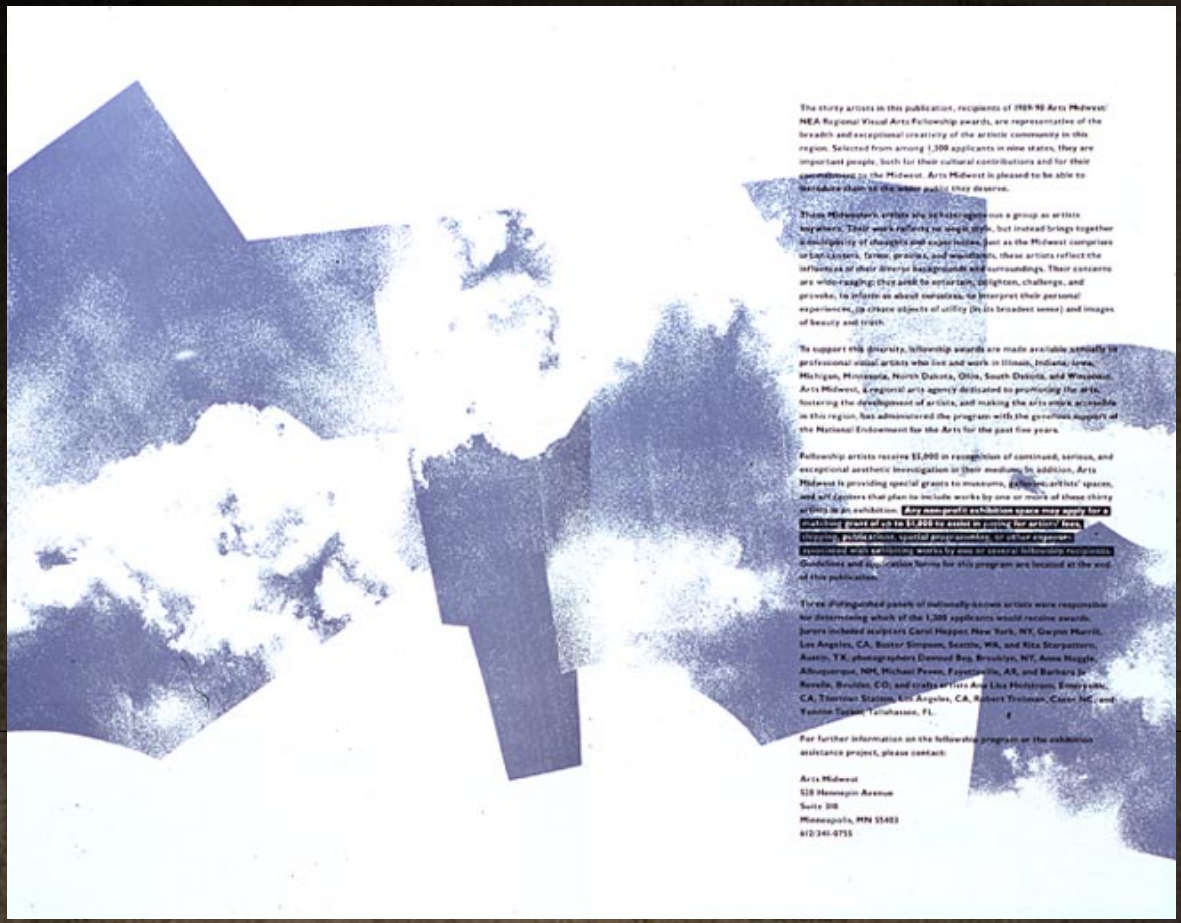

The thirty artists in this publication, recipients of 1989-90 Arts Midwest NEA Regional Visual Arts Fellowship awards, are representative of the breadth and exceptional creativity of the artistic community in this region. Selected from among 1,300 applicants in nine states, they are important people, both for their cultural contributions and for their commitment to the Midwest. Arts Midwest is pleased to be able to introduce them to the wider public they deserve.

These Midwestern artists are as heterogeneous a group as artists anywhere. Their work reflects no single style, but instead brings together a multiplicity of thoughts and experiences. Just as the Midwest comprises urban centers, farms, prairies, and woodlands, these artists reflect the influences of their diverse backgrounds and surroundings. Their concerns are wide-ranging; they seek to entertain, enlighten, challenge, and provoke, to inform us about ourselves, to interpret their personal experiences, to create objects of utility (in its broadest sense) and images of beauty and truth.

To support this diversity, fellowship awards are made available annually to professional visual artists who live and work in Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin. Arts Midwest, a regional arts agency dedicated to promoting the arts, fostering the development of artists, and making the arts more accessible in this region, has administered the program with the generous support of the National Endowment for the Arts for the past five years.

Fellowship artists receive $5,000 in recognition of continued, serious, and exceptional aesthetic investigation in their medium. In addition, Arts Midwest is providing special grants to museums, galleries, artists' spaces, and art centers that plan to include works by one or more of these thirty artists in an exhibition. Any nonprofit exhibition space may apply for a stipend grant of up to $1,000 to assist in paying for artists' fees, shipping, publication, special programming, or other expenses associated with exhibiting works by one or several fellowship recipients. Guidelines and application forms for this program are located at the end of this publication.

Three distinguished panels of nationally-known artists were responsible for determining which of the 1,300 applicants would receive awards. Jurors included sculptors Carol Hepper New York, NY, Gwynn Murrill, Los Angeles, CA, Buster Simpson, Seattle, WA, and Rita Starpattern, Austin, TX; photographers Diarmuid Bog, Brooklyn, NY, Anne Noggle, Albuquerque, NM, Michael Peven, Fayetteville, AR, and Barbara Jo Revelle, Boulder, CO; and crafts artists Ann Lee Holstrom, Emeryville, CA, Therman Statom, Los Angeles, CA, Robert Trotman, Clear Lake, and Yvonne Tarlton, Tallahassee, FL.

For further information on the fellowship program or the exhibition assistance project, please contact:

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- Using Layers
- Working with Frames
- Applying Multiple Master Pages
- Adjusting Page Layout Automatically
- Adding Hyperlinks

Using Layers

Complete a poster for an art exhibit, using layers to organize elements and make them easier to display, select, and print.

Click the movie icon to see a preview of this tutorial, and then print the step-by-step instructions from the following location on the CD-ROM:
Tour Adobe PageMaker 6.5\ Tutorials\1Layers.

Working with Frames

Learn how to work with text and graphic frames in a newsletter layout that uses frames as placeholders.

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Use master pages to complete an on-line catalog that has five sections. Each section of the catalog uses a different master page.

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Learn how to quickly change a catalog from a print-oriented vertical layout to a horizontal layout for delivery on the Web. PageMaker automatically reflows text and repositions graphics while maintaining the original design.

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Adding Hyperlinks

Set up and test hyperlinks in a PageMaker publication that will be exported to Adobe Portable Document Format (PDF) and published on the World Wide Web.

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